





Vol. I.

CLEVELAND, OHIO, OCTOBER, 1887.

No. 2.

TEACHING BUSINESS WRITING.

WE would state that, in our honest opinion, the average professional penman is incapable of successfully imparting to a pupil a strong, sensible and durable business hand-writing, we should, doubtless incur the ill-will of many. But we are almost persuaded that in so doing we should but echo that which every day makes clearer and more unmistakable to the commercial community. Not long since, a man of affairs remarked to me that the time he had spent in learning to write was simply *time lost!* He explained that it was not because writing was of no use to him, but that he found the style which he so laboriously acquired under the tuition of a writing master of no practical utility. When subjected to the test of use in actual business, the old story of a rapid deterioration to a mere scrawl was the natural result. With such an astounding accumulation of evidence against the methods of teaching business writing which are so largely in vogue among the members of our fraternity, it becomes a matter of pressing importance that we enter upon an honest investigation, and that we endeavor to discover the defects in our theories, though through that discovery we may be forced to abandon some favorite belief, or to discard some long practiced teaching habit.

There is no one thing which so effectually serves to create, in the minds of business men, a dislike for the business college or which aids in robbing those institutions of their rightful sphere in the business world, as the actual failure of their writing teachers to afford proper training in this branch. It sounds very agreeable and soothing to our sensitive aural appendages, to occupy space in our journals in congratulating one another on the *wonderful progress we are making*; of the rapid strides we are taking in the direction of advance theories in teaching; but while we are, indiscreetly, resting in a state of perfect tranquility over the grand results that are being achieved, it does not stifle the cry for a reform which the outside world is uttering, nor satisfy the demands which practical people are making upon our institutions for instruction in writing which shall produce just the results needed when the school is exchanged for the counting room. Other subjects of the curriculum are taught in a manner which more nearly conforms to the usages and practices of the world; but writing is treated as though in its acquisition the pupil must rear a delicately beautiful and artistic structure; as though the only uses

to which it is expected that it shall be devoted are the subserving of and ministering to the art taste.

The time must come when the style of writing and the kind of movements taught in the business college and those used in the transaction of actual business shall be identical—the latter only a more complete development of the former. Until this is accomplished, we have an important work to do, which is educational sacrifice to ignore or neglect. The teacher must become the possessor of a rapid and legible business hand, as well as of the aesthetic and ornate; he must mingle with and become accustomed to the practices of business men, and familiar with the usages of business establishments. Let him consult the tastes of book-keepers, office clerks, telegraph operators and post-office employés as to what they regard as the most practical forms and the most available movements in business writing.

We must try to bring about a reconciliation between the business college and the business community, and an advance step

from a practical standpoint, than is great proficiency in the higher branches of the art.

TORN FROM A PRIVATE LETTER.

EDITORIAL RETREAT—"HERALD" HEADQUARTERS, CLEVELAND—LATE IN SEPTEMBER.

MY ESTEEMED PALMER.—The stolid and haughty personage who flings my mail at the door in a savage manner twice each day, brought me, this morning, the last issue of the *Western Penman*. For three and a half years, the modest wrapper which encloses this widely admired little magazine, has followed and overtaken me—although during that time I have wandered among some of the waste places of our side of the globe. Before your first number was materialized, if you will remember, I hastened to contract for twelve of its visits, and since those far-gone days, it has never quite deserted me. Through its columns I have poured the ripest of my mental fruits—the best of my pub-

have the honor of presiding. I am thankful for your advice—not so much for its value, however, as for the spirit which, I like to hope, prompted it. I am somewhat surprised that you should adopt the decayed form of criticism which invariably refers to the *inexperience* of the subject, if, perchance, the frosts have not congealed his youthful spirits. Why, my dear Palmer, we are all inexperienced. Can any of us have to have passed so many of life's dark places, and to have so thoroughly inculcated the lessons that are thus afforded, that we can avoid stumbling? Yes, I do not blush to acknowledge that I am young—almost a boy, in fact. Yet I have encountered a sufficient number of the rough places in the pathway of years to give to me not an inconsiderable portion of that acquired insight which we are in the habit of calling *practical experience*.

* * * * *

In my new paper I shall not recognize the fact, if it be a fact, that what you are pleased to term "long-winded articles" are an essential ingredient in a venture which claims literary merit. In my estimation, the highest attainable excellence in composition is the ability to embody the most *real*, *FORCIBLE* and *INTENSIFIED MEANING*, in the least possible entangling of word foliage. In our attempts to be brief we should always endeavor to avoid abruptness and inelegance, angularity and harshness. Even when presenting matter of the most sternly practical nature, we can render our ideas far more forcible and pleasing by lending to our style of word pictures that wave-like grace and restful freshness of expression which characterize the productions of proficient journalists. I am unable to disconnect the relations which, in my opinion, a *periodical* should sustain to *journalism*, and which *journalism* sustains toward *literature*. I look upon them as a sort of trinity. The idea of a *publication* is always closely allied with the idea of *journalism*. The presenting of designs in art must be made supplementary to the journalistic or literary matter, or the periodical loses that element which gives it character.

You refer to the fact that those in search of literature in its higher forms never seek it among the lists of penmen's papers. *If they had any assurance of finding it, they would surely not hesitate to do so.* I often fall to wondering *why* this is so, and I can come to no other conclusion than that the penmanship editors have educated the people wrongly. The reading public are not prejudiced in favor of any class of

This specimen represents the plain writing of PROF. W. H. PATRICK, Baltimore, Md. The original, which was much larger than the cut, was an elegant piece of writing, and was prepared especially for the HERALD. The engraving is far inferior to the copy.

is made in that line when we recognize the fact that, in all probability, some of the complaints against our system are, in part, just ones. It is rather inconsistent for a teacher in a business college to assume the responsibility of training a young man for some position in the world of commerce which he, himself, would be utterly incapable of filling. How many of the instructors in our commercial schools could step into a business office and discharge, in a satisfactory manner, the duties of a practical book-keeper or correspondent? Not many, I am convinced.

It is a too common habit with presidents of this class of schools to regard the ability of a penman to write an artistic style as a sufficient pass-port in admitting him to his faculty as a writing teacher. While we would be far from uttering a word to the detriment of the artistic and ornamental pen-man, we do candidly believe that in a business college teacher, the ability to write a strong, plain hand and to impart it to pupils, is of far greater importance,

lied articles—however weak and flimsy, full of substanceless and hollow argument they may have been adjudged by yourself and readers. Because of the prominent place I have always assigned to your lively publication in my collection of periodical treasures, I trust, that you will not think strangely of me for manifesting a vital and earnest interest in the somewhat pronounced editorial which appeared in the current number, and which carelessly picks up myself and my new journalistic enterprise, and tosses us about, over the waves of merciless and destructive criticism, in a perfectly cool and matter-of-fact style.

I cannot help believing that your review, coming, as it did, before you examined a copy of the HERALD, was more the result of a misunderstanding of my intentions in the literary line, than of a disposition on your part to deprecate my venture, simply because it does not propose to adopt all the features of nor imitate in every detail, the paper over which you

magazines to such a degree that they will not search for merit outside of the recognized channels. A display of true genius cannot be hidden. It will be discovered, and it makes little difference to the cultured as to where the blaze bursts forth.

No, my brother editor, I do not expect

At least three desires impelled me to enter this work, and you will, doubtless, comprehend me more fully when you are made aware of their nature. The all-important one, from which springs the two, consists of a strange and intense love for the profession of penmanship and the

the home circle, and there inspire the youth to higher aims, and better effort, in a chirographic sense. In view of the fact that writing is so sorrowfully neglected, parents could be easily persuaded to place a penman's paper in the hands of their boys and girls, could they feel

for something more refreshing and invigorating in our journalistic world. A penman's paper they expect to find material for an occasional hour of pleasant and helpful reading.

There are a great many penmen who *sadly need the higher style of literature*, and they will never procure it unless it

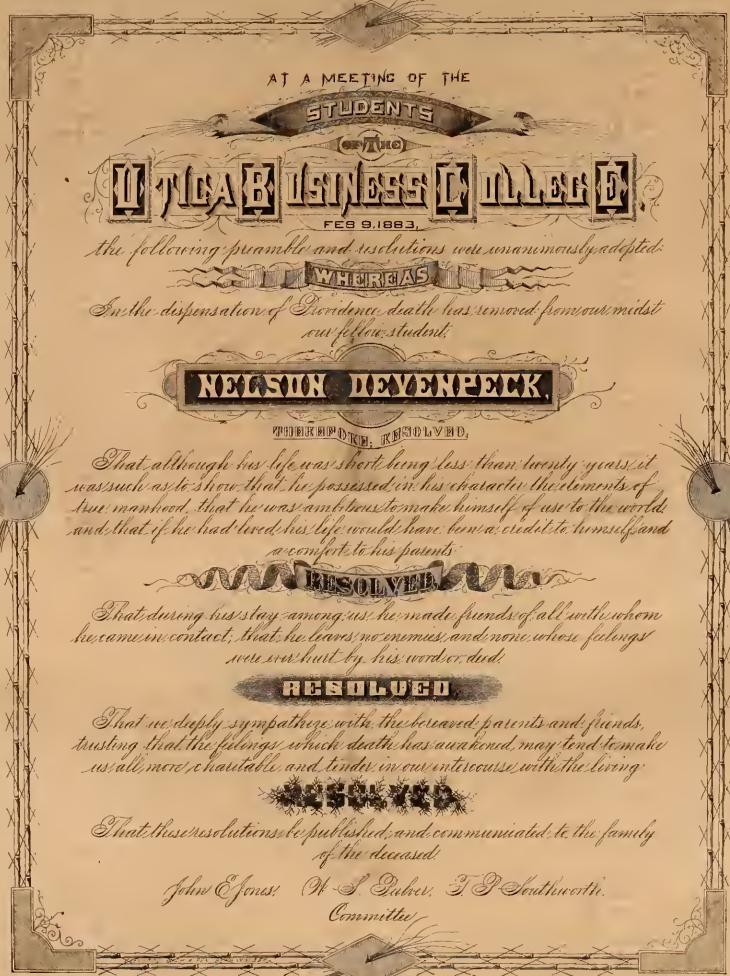


PHOTO-ENGRAVED FROM THE PEN-WORK OF PROF. H. W. KIBBE, THE NOTED PEN ARTIST OF UTICA, N. Y.

gratifying results in my work for long years yet. My ideal PEN-ART HERALD is so far superior to the present, actual one, that I should not feel that an injustice had been done me were the members of our profession to refuse me even a smattering of material support.

work of teaching. I should count no sacrifice too great were the end to be attained the advancement of our work. I believe that in no way can we more surely move forward than by enlisting the power and influence of the press in our behalf. We must secure admission into

safe in doing so. Unfortunately, the majority of our papers are addicted to the use of slang phrases, and it is useless to deny the fact that the general reading matter is far from elevating, inspiring or purifying in its general tone.

There is a class of teachers who long

can be obtained in connection with the journals of their profession.

From this tedious recital of my plans and expectations as connected with my HERALD, I trust that you will conclude that it deserves to live. With fraternal greetings, I remain the same visionary, inexperienced SHOWALTER.

A SUCCESSFUL WRITING TEACHER.

When a man does some worthy thing in a manner that indicates genius; when one, by utilizing his every power, forces himself to the front; when his accomplishments are brought into such bold relief that people are forced to notice them—then, it is perfectly natural that those who are striving to attain to a like eminence should desire to know something definite in regard to the circumstances under which he has labored—in order that the causes of his success may be discovered. The study of biography is never an unpleasant or irksome one. It is a sort of delightful pastime to glance over the events and occurrences of another's life; especially is this so if his pathway has been leading to the same centre towards which our own tends.

One of our own brothers, who is a fitting representative of the "new south"—Prof. H. J. Williamson, of Richmond, Va., has a record of which he may appropriately boast. His earliest glimpses of the world were obtained among the melancholy Alleghenies of Virginia, in 1859.

He arrived upon our planet in rather a critical period, as the chronologist will recall. In justice to our friend we must say, that his better instincts induced him to remain neutral during the progress of the rebellion; the same can be said of a great many of our now prominent professionals. This aversion to informal and careless fencing, which he silently manifested so early an age, has found its more practical development in his career since that time, as he has shown an unmistakable preference for the pen—having mastered, himself, and drilled numerous scattered in penmanistic tactics.

The stream of events which are looked upon as essentials of a biography may be recited as follows from his life calendar:

His father's fortune was largely sacrificed in the civil conflict which occurred during the morning twilight of his years. Inheriting an energy which is the offspring of that somber period of our history, he longed to excel in everything attempted, and was capable of performing the farm work of a man while merely a boy in strength and age. Until twelve years of age he worked upon his father's place, personifying the tanned, barefoot boy which Whittier dreams into poetical life. The only essential difference in the boy of the poem and the sprightly youngster of whom we are compiling remarks, consisted in that the latter sometimes had his back, as well as his cheek, tanned. We are not justified, by the data on our table, in stringing this irrelevant comment on the rosary of Mr. Williamson's biography; but our own early experience in the same section of country suggests the statement. At this time his father sustained heavy losses by fire, and, as he was a nature craving independence, he procured employment in a store, working upon a very small salary for five years. During this period a few copies of the old "Western Pennant" came into his possession. The usual results resulted resolutely. The fires were kindled! He was wild with his newly found love for beautiful penmanship, and vowed that he would one day possess the ability to execute those graceful forms which had burned themselves into his mind.

In order to carry out his resolve he squared his laundry bills, purchased a box



of new paper collars, and found his way built up an immense card business among to Washington, taking a course in plain writing of Prof. H. C. Spencer.

Returning to his loved Virginia, he organized a class in penmanship, at Wood Lawn, numbering over seventy-five pupils. His success as an itinerant was immediately established. He taught constantly for some time, traveling over nearly every southern

state, building up an immense card business among his former pupils.

Entering the teaching field again, he located at Richmond. Beginning with a small class, his numbers have constantly increased until he has enrolled, during the past two years, over fifteen hundred pupils! He has spent large sums in furnishing his school with every convenience



Engraved from a design executed by J. P. MEDSGAR, a skilled amateur penman, who resides at Jacob's Creek, Pa. He was lately a pupil of Prof. McKee, Oberlin, O.

state, instructing classes in Universities, Colleges, Private Schools, Cities and towns. In '83 he accepted a position in the U. S. Custom-House at Newport News, Va., at a salary of \$3.00 per day. This situation he held with great success until the office was discontinued. At the same time he kept up his teaching at odd hours, and

and facility which refined taste could suggest; and in his classes are found young men and ladies from many of the best families of that proud southern city.

Having secured more commodious quarters and trained assistance, he has merged his school into a regularly equipped Business College. It would be

preposterous to suppose that anything short of an ideal success will attend this venture.

As a teacher, the Professor is a power. His whole soul is in the work, and his genial manner and infectious enthusiasm gain for him at once the entire confidence and esteem of his pupils.

As a man, he is possessed of such a catalogue of liberal traits as are rarely combined in an individual. We know him to be broad-hearted and noble; there is not a trace of selfish narrowness in his nature.

He is a spicy and interesting literary writer, as is evidenced by his able and bright editorial work on that model specimen of a live penman's paper, "The Writing Teacher."

He is single. That he may succeed in getting married and in all of his future endeavours in even a greater degree than that which has followed him in the past, is earnestly hoped by the editor of the PEN ART HERALD.

A VARIETY OF THINGS CHIROPGRAPHIC.

One of the pleasing and distinguishing features of "A SERIES OF LESSONS IN PLAIN WRITING," to the advertisement of which we could call especial attention, is the surprisingly low figure at which the work is sold. We can honestly assure our younger readers that as a guide to successful self-teaching, it is well worth five times the amount asked for it. In thus placing a standard and unexcelled work within the reach of everyone, the publishers and authors, Professors Putman and Kinsley, have shown an aggressive spirit which is, in the highest sense, commendable. They rely on the merits of the work for returns, and if this generation has not grown entirely unappreciative, we feel sure that the immense outlays of money and labor which these gentlemen have made in order to perfect and bring before the public their "Lessons," will yield them, ultimately, ample reward.

Packard's Commercial Arithmetic, an advertisement of which may be found in this issue, is the latest, and we feel no hesitation in saying that it is the best work of its kind now in the catalogue of treatises upon practical computation. The author is not quite a stranger to Business College people, so we deem it unnecessary to enter upon a recital of his qualifications for producing just the sort of an arithmetic which the people of to-day demand. It contains lucid presentations of all the late improvements in short methods, and to all who have any use for an arithmetic—which, of course, will include a number of persons—this book will prove a thing of value and a text-book forever. N. B.—We have never examined a copy of the above work.

The September number of the popular *Western Penman*, of Cedar Rapids, Iowa, is fully up to the high artistic standard for which it is noted. It contains a lengthy review of our paper, written before the editor had seen a copy. Feeling that, in a measure, it was unjust, we comment upon it in this issue. Let it be understood, however, that the two papers are on perfectly friendly terms.

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SCRAPS OF EDITORIAL THOUGHT.

In our autumn-time of the ages, individuals have arrived at that state of incredulity which demands a reason for everything. A more critical and a more questioning spirit has taken possession of the masses. A more universal understanding of the application of scientific truths to the common matters of life has resulted in effective death-blows to superstition. Under the burning light of scientific research, the veiled mysteries of magicians and sorcerers are yielding their secrets. Mankind are coming to the belief that all incomprehensible phenomena are wrought through a dexterous manipulation of material causes. All of the awe-inspiring performances of jugglers, the hidden workings of supposed fairies, and the improbable traditions that have followed the human race down the stream of generations, are being sifted and destroyed in the caldron of science. The possession of a marvelous degree of skill in any line of art is no longer regarded as an unexplainable and darkly mysterious attainment. The trained and cultured artist penman is now looked upon as a material result of certain material causes.

A careful compliance with the fixed conditions which science imposes is the only secret of *skill in execution*. The ability to assist others in exercising the same causes, in an intelligent manner, is the chief secret of *successful teaching*.

Professor Henry C. Spencer, Principal of the Washington Business College, has lately given the profession another proof of his progressiveness by obtaining an expression of the opinions of one hundred of the leading teachers of penmanship, regarding the best forms of small and capital letters, figures and characters, judged from a practical standpoint—the forms selected from a sheet containing a great variety of the styles in common use, prepared by himself.

The results of this advance step cannot fail to be of very great value to those who are seeking more light. The professionals who are in favor of a reform in styles of letters, by this means have an opportunity to give their ideas a full and free expression. It is an essentially American fact, from the fact that it constitutes a sort of ballot box, through which the teachers may have a chance to indicate their preferences, so far as the matter of forms of letters is concerned. Although we are not warranted in saying it, we suppose that the Professor intends that the results of this investigation shall have an influence in the future revisions and modifications of the "SPENCERIAN," and should such be the case, he will do more to initiate that system into public and professional favor than has ever yet been done.

The teacher, on account of mingling so little in the hurry and bustle of the outside world, is too apt to relax into a state of inertness, and to lose that zest and a certain vitality which characterize the successful men in the various lines of commercial activity. The influences of his life are not of

any use to him, and by telling of it to a brother, he not only comes to a clearer understanding of it himself, but assists another in attaining to a more gratifying plane of success as an instructor.

AN EARNEST TALK WITH THE BOYS.

Often, when attempting to express, in an intelligent style, our opinions and conclusions upon a subject which it is difficult to fathom, or when linking our ideas together for the inspection and criticism of those of our brothers, in the profession, who are older and in every particular our superiors, we experience that sort of timidity which comes of a consciousness of delving in matters beyond our full and complete comprehension. After some of our efforts to produce creditable articles on the subjects which have a bearing on the work of the writing teacher, we cannot dismiss the thought that in all probability we have rendered ourselves ridiculous through trying to subdue and naturalize thoughts that have eluded the author's grasp through all time.

the embryo scribe should sacrifice all of his opportunities for mental development on the common altar of an insatiable art craze. The pursuit of other studies is to become distasteful. Nothing seems to possess attractions but penmanship. And while the artistic instinct, in spite of the attempts of practical minded parents to suppress it, is growing and expanding, the qualities which lend to the character that charm which is imparted only through the full development of the intellectual attributes, are perverted and rendered inactive from utter neglect and disregard of those conditions upon which their enlargement depends.

Selfishly devoting all effort and strength to the pursuit of fame and perfection in his specialty, he drifts along in the swiftly moving current of years, seemingly unconscious of the fact that the rose-bud of life is fast unfolding its colors to the gaze of an ungracious world, and that the deformed and withered leaves of this character-flower must soon undergo that embarrassing exposure which follows in the wake of maturity and physical manhood. And so, when the epoch of exist-

ence is passed, in which we are all given time for symmetrical training of the powers which tend to manhood its beauty and to characterize its divinity, the youth who has methodically suppressed the growth of his mental faculties comes out of the contest with a dwarfed nature, and with a very flimsy tinge of intellectual culture. A detestable quality of egotism, a selfish, narrow nature, a general illiteracy and a lack of a full realization of the meaning of business ethics or morality, compose the natural fruits of this plant of action.

To our younger brethren we wish to say, with ten-fold more emphasis than the printer can

indicate—do not neglect your opportunities for educational development! Your future standing, professionally and socially, depends on your early training. Though you may possess the combined skill of a dozen such masters as Flickinger and Madarasz, as far as execution of beautiful writing is concerned, that cannot atone for a lack of culture. The greatest imaginable perfection in penmanship is of little use to one who is glaringly ignorant. We know that this is hard doctrine for the youth to accept, when his every heart-throb is in union with the music of chirographic beauty. It has the form of a cold philosophy, and we are apt to accuse its advocate of possessing no art soul. It is pleasant to indulge our day-dreams, and we do not think the cynical philosopher who rudely awakens us and who strips our dream structures of their dappery, with a little concern as though it were an ordinary matter. But the light must come in time, and a great deal of vexation and annoyance may be spared us if we take some things for granted. A few years since, we would have scorned such theories; now we accept them with a vengeance.



This design was originally executed by Paul U. McKee, the far-famed penmanship instructor, who has for years been Principal of the Oberlin College Department of Penmanship. It represents his every day work in flourishing, and was flourished in three and one-fourth minutes.

such a nature as to inspire a quick perception of all possibilities for improving methods or of keeping up with the times. It seems to us that a Business College teacher, especially, should never allow himself to grow listless. There is always some improvement being made in ways of doing business and of keeping accounts, and it is his duty to keep posted on these matters, in order that those under his charge may not be compelled to spend valuable time in mastering things that have been discarded by the business world, and for which they will never have any use outside of the class room.

Those teachers of penmanship who are animated with a desire to excel in their profession should correspond with each other at regular intervals, cultivate a fraternal interest in each other's work, and compare methods and ideas. By this means, those who do not desire to appear in the publicity of print can still have a channel for the expression of opinions, and only mutual benefit can possibly result. There is not a teacher in our ranks who has not some method which is pecu-

But when writing a word of encouragement, advice or friendly greeting to those who are on our own side of life, and who are living on that invisible border land which separates youth and manhood, we lose all unnatural restraint, and allow our thoughts to pour out in unchecked waves. When conversing with the "boys," we feel more certain of the effect which our words may produce. We are then in the presence of kindred sentiments, sympathies and emotions.

We have something to say to the youthful aspirant in this editorial, however, which is of far greater importance than mere idle speculations of this nature. From actual experience we have arrived at a full appreciation and understanding of the difficulties and hindrances which fill the advance pathway of the average boy who attempts to break the crust of his family relations and to attain to eminence in the profession of penmanship. We realize, too, the danger of rash acting, on the part of the youth who is ambitious, when he is restrained and held back by the parental authorities. It is quite natural, under such conditions, that

Boys, let us seek the hidden beauties of a broader development than that of penmanship will, alone, furnish. We are just ascending the stage of action: let us do our work with such adeptness that the charge of superficial mental attainments may never reach our ears! From this moment, let us, unitedly, bid a final farewell to ignorance and narrowness, and begin, in energetic earnestness, the life of a more exalted intelligence!

To Amateurs.

COMPARATIVE CALIBRE.

BY CHANDLER H. PEIRCE, KEOKUK, IOWA.

A REASON for everything, a cause for an effect and that effect to be reasoned to its cause, is a reasonably reasonable conclusion in determining a rightful opinion in any scientific investigation. The art of writing is nothing if not scientific.

To deal with it otherwise is to place upon it a lower estimate than should be tolerated by those who profess to champion the cause they love and espouse. All legitimate discussions are to be courted, and if the present opportunity is not seized it will clearly demonstrate a weakness with which our profession is charged. Show your colors and stand by them; if you are deserving, credit will be given you. By comparison are we enabled to know anything. For this reason we should "Herald" every penman's paper from the house top, with all the eclat becoming both artisan and artist, because it is through these wide channels we are enabled to compare, to contrast, to judge, the light becoming this day, from a apprenticeship.

to reason, with present occupants will have served their cause to its effect and from the effect back to its cause. I must have a reason, and to attempt to lead others upon a different hypothesis is too presumptuous for comment. To assume that our art is superficial, to lower it one jot or tittle by a proclamation unbecoming a true and worthy knight is a defense, which, if set up, will not stand, because its author must fall by reason of comparative calibre.

It is wisdom not to raise your house until you can build a better. Until your dear little hand can produce something above and beyond the thing under consideration don't be guilty of finding faults, of adding suggestions, of attempting to offer a criticism that your youthful mind never cherished.

Compare your calibre and make due allowance in all your estimates. Remember that the advance in civilization has

been indeed wonderful in these latter days and don't forget that the dissemination of knowledge in our art through its most potent influence—the press—has placed its most ardent admirers upon the *gut tive*, watching every issue of our noble representations, and ever ready to grasp every thread of gold each garment contained.

What is your calibre?

What is your strength?

What do you know?

Compare, young man, compare! Your record may be good to the unlettered, but outside the smoke of your own chimney your calibre would be as nothing.

It is a simple admission that everybody cannot be better than everybody else. Some one must be in the lead and it ought to be consolation enough for the youth and beauty of our land to be content to fill the higher positions when their

dimensions. Confidence in one's self is all well enough. Earnest, honest effort is something that means something, and are they the result of superficial treatment?

It is all well enough to attribute superior ability in every direction to the increase of years and experience, but the same will not come to you without the assistance of science. Superficial treatment and visionary conclusions bring their reward, and if you desire to strengthen the cause and be strengthened by it you must dig down, down, DOWN, or you will be a self-constituted parasite.

Building yourself up by pulling some one else down is not a law of progress, is not a principle that will stand severe test. Think for yourself and try to understand the thoughts and expressions of others. A willingness to accept a plausible theory is evidence of progress.

THE HERALD CLUB-ROOMS.

E. J. Kneil of Stratford, Ontario, was our first Canadian subscriber. He deserves of ink in a picturesque manner.

J. P. Medgar of Jacob's Creek, Pennsylvania, is a firm friend to educational papers, writes a firm style of penmanship, and is a thoroughly firm sort of a man, generally speaking.

The popular young penman, Professor F. S. Heath, formerly of Epsom, New Hampshire, has united with the Shaw Commercial College, Portland, Maine. He is eminently fitted to discharge the duties of the position, and we have no other expectations than to hear of his bright success.

C. E. Simpson, Saco, Maine, writes a style that many a professional might well covet. His work possesses that peculiar ease and freshness which comes of a trained muscular movement. He informs us that he is taking lessons by mail from Williams, and that for much of his skill he is indebted to that gentleman.

W. I. Todd, Wallingford, Connecticut, has convinced us of the fact that he is a splendid business penman through some neat and rapidly written letters, lately dispatched by him in search of our office.

The most superbly executed specimen of letter writing we have received for many a day comes from Professor H. W. Shaylor, Portland, Maine, who is well known as one of the most skillful penartists in America.

Professor D. B. Hanson, Columbus, Ohio, whose card advertisement appears in this issue, is not only a superior penman, but an agreeable and accomplished gentleman. Those of our readers who appreciate original and tastefully designed combinations, and who expect perfectly fair and honest treatment, should not fail to patronize Mr. Hanson.

B. P. Pickens, Mooresville, Tennessee, is teaching classes in penmanship with good success in his native community. He is improving rapidly in all branches of the art, and with his invincible determination is bound to become noted in his adopted calling.

One of our former pupils at the Dubuque, Iowa, Business College, F. C. Dibble, who is now taking a course in penmanship of Professor C. N. Crandle, Dixon, Illinois. We shall endeavor to induce the gentleman to continue his articles in future numbers. For many years, Professor Crandle has occupied a prominent place among progressive instructors in pen-art, and we feel complimented by the substantial interest he has taken in our new venture—confident, as we are, that we can do our constituents no greater service than that of securing a continuance of his valuable articles.



We think our readers will agree that the above specimen of flourishing, which we have had engraved directly from the pen and ink copy of PROF. C. P. ZANER, Columbus, Ohio, is one of the most artistic and skillful pieces that a penman's paper has ever published.

Your calibre will be increased by comparison. Avail yourself of all possible means, and if you are what you should be, a firm, steady and healthy growth will be yours throughout all time.

Since our last issue a number of our subscribers and friends have expressed their admiration for the lesson which was given in that number by the talented teacher, Professor C. N. Crandle of

Dixon, Illinois. We shall endeavor to induce the gentleman to continue his articles in future numbers. For many years, Professor Crandle has occupied a prominent place among progressive instructors in pen-art, and we feel complimented by the substantial interest he has taken in our new venture—confident, as we are, that we can do our constituents no greater service than that of securing a continuance of his valuable articles.

Professor D. B. Hanson, Columbus, Ohio, whose card advertisement appears in this issue, is not only a superior penman, but an agreeable and accomplished gentleman. Those of our readers who appreciate original and tastefully designed combinations, and who expect perfectly fair and honest treatment, should not fail to patronize Mr. Hanson.

B. P. Pickens, Mooresville, Tennessee, is teaching classes in penmanship with good success in his native community. He is improving rapidly in all branches of the art, and with his invincible determination is bound to become noted in his adopted calling.

One of our former pupils at the Dubuque, Iowa, Business College, F. C. Dibble, who is now taking a course in penmanship of Professor C. N. Crandle, Dixon, Illinois. We shall endeavor to induce the gentleman to continue his articles in future numbers. For many years, Professor Crandle has occupied a prominent place among progressive instructors in pen-art, and we feel complimented by the substantial interest he has taken in our new venture—confident, as we are, that we can do our constituents no greater service than that of securing a continuance of his valuable articles.

Professor M. B. Moore, Morgan, Kentucky, is now acknowledged by all to stand right up near the head in our class of pen-artists. His letters are always full of literary beauty, and are faultless in a chirographic sense.

In the School Room.

HOW TO PRACTICE.

BY J. H. DURYEA.

All occupations demand good writers. All business requires good writers. Recently a man stepped into this office and inquired for a boy.

"What kind of a boy do you want?"

"A good, smart boy to work in the store. Kind of an errand boy, and to help the delivery men. And I want a good, easy writer."

"Why should a boy have to write well who is to simply handle boxes?"

"Well I may want him to make out a bill occasionally, and I want a good writer; I am done with these Horace Greeley fellows."

And so it goes. We have calls every week for bookkeepers, clerks, amanuenses and stenographers, and every time, they want good writers.

takes you a week or a month. Write at least six neat, clean pages of every copy before taking up another; no matter if you have a thousand copies or all the movement exercises in existence—you will make more real progress, toward a smooth hand writing, by five hours good page work on one copy, than by five days work on a hundred different copies.

A man requested his son to hoe a hill of sweet corn that stood in the end of the garden. The boy spent fifteen minutes hacking the top crust of earth, for a foot on each side of the corn, and as a matter of course did the corn no good. The father, observing this lack of movement on the part of the boy and no prospect of any improvement in movement on the part of the corn, instructed the youngster to dig deeper and loosen all the dirt around the root of the corn. Who could not tell the result?

Miscellaneous practice is hoeing around the top; page writing is hoeing deep.

Pages of one copy produce study; practice on one thing produces skill.

BUSINESS COLLEGE GOSSIP.

The latest sensation in catalogues has been caused by the progressive proprietors of the Rochester Business University issuing an elegantly bound hook, setting forth in an unmistakable way the facilities which their Institution possesses in the way of imparting a broad and comprehensive business education. It is perfect in workmanship, and is worthy a place in the library of every teacher.

Principal Peirce of Philadelphia has issued his annual pamphlet containing the Proceedings of his last commencement. The addresses it contains are very valuable acquisitions to the educational literature of library of every teacher.

The Iowa Business College of Des Moines is said to be full of hard-working students. This school has always had a reputation that is enviable, and is constantly growing in popularity.

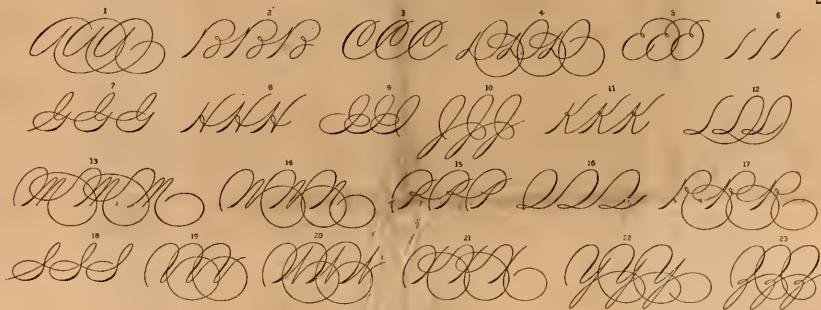
Among the many honest and hard-working Business College men whose efforts are being devoted to the advancement of the

Mr. H. P. Behrensmeier of "The Gent City Business College," Quincy, Illinois, who was ably aided in preparing it by that refined and cultured penman, artist, scholar and gentleman, Professor Fielding Schofield. It has been reduced in the engraving about one-half, consequently, the fine effects of the original could not be retained.

TALK ABOUT BOOKS AND OTHER THINGS.

The genial J. M. Hawkes, Manager of the Editorial and Art Departments of the extensive publishing house of A. S. Barnes & Co., New York, favors us with a finely bound set of their National System of Copy-Books. It seems to us that for the purpose they are to serve, an improvement would be hard to suggest. Author, Engraver and Printer have exercised equal taste and care in the preparation of this series. Possessing all the merit which it would seem possible to embody in copy books, and having wide-awake publishers

Capital Letter Movement Exercises.



Written by W. J. Kinsley
Copyright 1887 by Putman & Kinsley

Through the courtesy of Professors PUTMAN AND KINSLY, we are enabled to present the above reproduction of the second plate in their "Lessons." In connection with Prof. Duryea's excellent article on this page, these copies may be very profitably practiced by learners. Certainly nothing more meritorious in the line of capital letter combinations and movement exercises could be desired.

How to become a good business writer is the leading question with thousands of young men and ladies, who are preparing to enter the great fields of commercial usefulness.

I have, for years, been teaching, with flattering success, what I call "Page Writing." I think that there is no method that will produce as good results in so short a time.

Those practicing from the lessons given in the HERALD can add much to their progress by following these directions:

In learning to write, *practice* just as you *study*—to obtain desired results. Write pages of every copy, with the same care that you would use if the County Superintendent was going to criticise them.

Home students, who are learning to write from the Compendiums and Penman's Papers, are always too anxious to change copies every few minutes. I was once a home student and know all the drawbacks; and I know that this miscellaneous practice leads to scribbling.

Work at one thing until you get it, if it

Write pages, boys, neat, clean pages, and with the muscular movement. I mean *true* muscular movement. Peirce and I wanted to call it "Arm Rest Movement" last winter, and they wouldn't let us, but you use it—unadulterated—just the same, and never allow yourself to fall into the habit of scribbling.

Subscribe for the HERALD and send for Putman & Kinsley's "Series of Lessons," and write pages and your chances are good for a No. 1 handwriting.

Are you a subscriber to all of the penman's papers? They cost but a trifle, and will be of incalculable benefit to you. They're all good. Don't slight one, but take them all.

Professor S. J. Prigden has joined the staff of Moore's Business University, Atlanta, Georgia. He is one of the leading lights of the south, and is deserving of that eminent degree of success which we hope he will attain.

work in the western states, none are more worthy of mention than Prof. C. Bayless of Dubuque, Iowa. We are glad to learn that his school is enjoying a good degree of prosperity.

The Iowa Commercial College, Davenport, Iowa, is blessed with two animated Principals. It issues a handsome catalogue.

At Little Rock, Ark., is a Business School of no mean repute. Such penmen as Hahn and Harkins have taught within its walls, and it now employs Prof. Charter.

The New Jersey Business College, Newark, N. J., has at its head an accomplished Business Educator, in the person of Prof. C. T. Miller. Its catalogue is one of the most attractive on our table.

OUR HEADING.

We feel confident that every friend of the HERALD will unite with us in pronouncing the new heading a *beauty*! It is certainly an elegant specimen of pen work, both in design and execution, and reflects great credit upon the young artist,

to back them, we do not discover any reason why they should not eventually supersede all trashy productions in this line.

Prof. D. H. Farley, Trenton, N. J., is author of an unique work on penmanship. It is known as his "Model Guide," and is no less than its name would signify. It should be possessed by every student of writing in the country. Containing much sensible instruction, numerous carefully prepared copies, and some very fine pieces of pen-work, it will constitute a perpetual source of inspiration to the struggling student.

"Kirke's Alphabets" are the most valuable help in the line of pen-lettering that have ever appeared. The sets are original and the very cream of excellence. Definite and plain instructions are given on the back of each plate. The reputation of the author for producing this line of work renders it superfluous for us to say more in their favor than that they are his greatest efforts.

An excellent article from the popular anonymous writer, known as "Cayce Pen," arrived too late for this issue.



Vol. I.

CLEVELAND, OHIO, NOVEMBER, 1887.

No. 3.

A WISH.

I would that our system of vocal symbols—the language we speak—were more replete with *synonyms*. To such an extent am I an enthusiast on the subject of *originality*, that I would delight in using some unheard-of expression in every editorial the HERALD contains. But the language is too limited. We are compelled, all of us, to say things which we do not desire to say. How? The use of threadbare and dusty phraseology renders the thought we wish to express, oftentimes, of too ordinary nature. The reader, being familiar with the words, imagines that the imprisoned thought which struggles to escape through them is but the repetition of some one else's mental creation or the lineal descendant of some historic literary production. So, when the

graph, and our failure to do so will furnish the best possible illustration of the idea we desired to clothe in words, and which, because of the second-hand nature of that clothing, must fail to impress the reader with its real nature and essence.

ACCURATE COPIES.

In the October number of the *Western Penman*, Professor C. S. Chapman of Des Moines, Iowa, in commenting upon one of our articles in a former number of that paper on "Accurate Copies," expresses a very pertinent thought, the essence of which is, that it is not *perfection of form* that many teachers object to in furnishing models or copies to their students, but that it all depends on *whose idea of perfect forms* it is desired that they shall adopt.

Relying, in brief, permit us to add

from time to time, as may seem necessary or appropriate, to offer a word of criticism, of suggestion or of comment, upon the existing methods of teaching business writing. The conviction is growing upon us daily and semi-daily that before another decade of years shall have been spent in the cause of practical and useful education, those of our tranquil-minded brethren who are now permitting the anti-utilitarian in practical penmanship to be imparted to their pupils, will so thoroughly awaken to the demands of the business community as to institute a radical reform in the writing room, and to regard the stereotyped methods, which are too fearfully common in our present system, as the undeveloped vagaries of early crudity in the work of business education. Prophetic fingers point to the fact that changes

to know the cause of all this contention and strife between some of our prominent workers, just now, about *hand* engraved and *photo* engraved writing; also, the difference between an *electrotype* and an *engraving*.

To our knowledge there are in this country about *three* highly skilled engravers who do work "by hand." Their accurate knowledge of beautiful forms and their extensive experience, enable them, from even a poor copy, to produce elegant work, for which, in many instances, the penman receives the credit. Of course the more carefully the original is prepared the better will be the results; but, excepting the general design and style of the piece, the plate, when finished, usually bears little resemblance to the writer's copy. In justice to our pen-artists, how-

I never was on the dull, tame shore.
But I loved the great sea more and more.
And backward flew to her billowy breast.
Like a bird that seeketh its mother's nest.

—

The above beautiful verse of script was originally executed by Prof. H. W. Fleckinger, and is taken from one of the copy-books of "Barnes' National System of Penmanship," a cut having been procured for the HERALD by Mr. J. M. Hawkes, who represents the house of A. S. Barnes & Co., New York.

journalist vainly endeavors to throw new coloring on the ideas which mock the powers of expression, he usually abandons the task with a healthy and distinct consciousness of having failed to say the very thing which he tried hardest to frame in intelligible language. Do you understand us? Of course you will agree that if the foregoing sentences mean anything, you fail to discover it. Good! They look like dummies to us, too, and, considered apart from that indescribable and inexplicable something in our mind which prompted us to write them, they have a sort of insane jingle, and bear little resemblance to and convey a remarkably small portion of the thought itself. Why? The antiquity of the phrases used explains it. We exultantly vowed that we would say something, when we began this para-

that, so long as a *standard is used*, and the idea of perfection which are not wholly out of keeping with fundamental and primary conceptions of beauty, and which are not noticeably emaciated or distorted, are embodied in copies, it can make little difference as to the location of the brain which planned or conceived them.

ONE PARAGRAPH

Will be sufficient space in which to rapturously remark that our editorial on "Business Writing" in the last issue of the HERALD has attracted not only unusually wide attention among the toilers chirographic, but the argument which we earnestly attempted to set forth has been enthusiastically endorsed and approved on every side. In the full confidence that a renovation is necessary, we shall continue

for the better, in this direction, *must be made*, that business writing must be taught in accordance with the meaning of the term; that our ability to write under the pressure of hurry and rush must be available as our ability to add or subtract numbers under like conditions; and that it is the part of wisdom to diligently seek for more light and to eagerly grasp any improvement which may be brought forth in any quarter or by any authority.

QUERY BOX LECTURE.

A RAMBLING TALK ON A VARIETY OF SUBJECTS.

I have been requested to explain the different processes of engraving specimens of penmanship. My interrogator wishes

ever, it must be admitted that it would require more than the combined mechanical skill of Holah, Havens and McLees to surpass the work of our most skillful penmen. *Photo-engraving* consists in producing on metal and ready for printing an exact *photograph* of the original pen-work.

The wood-engraver photographs his copy, usually upon a smooth wooden surface, and, by combining hand and machine work, produces a "wood cut," with any desired changes or corrections. Before this can be used on a printing press—on account of its liability to break—it must be *electrotyped*, which is done wholly by machinery. An impression is taken in a sort of plastic or semi-liquid metal, or wax, which is afterward thoroughly hardened and made ready for

the press. Duplicate copies of a cut can be made by this process very cheaply, and within a day's notice.

Portraits, to be made by a photographic process, are first drawn in india ink by a special artist.

"Do I write well enough to be called an amateur penman?" The question comes from our young friend J. B. Graff of Riverton, New Jersey, who has a style of writing which, possessed by many, would prove a fortune. He writes with great ease, and his pages have a neat and pretty effect which few of our penmen can impart to their ordinary writing. Yes, my good friend, you are entitled to be ranked, not only as an amateur, which indicates that penmanship is not your profession, but upon entering the teaching field you would at once be classed among the best in the list, so far, at least, as the ability to execute counts in the race.

"Is the profession supporting the HERALD as it should? Are you receiving encouraging patronage? Is the HERALD now a sure and permanent enterprise?" A chorus of voices propound the above

so beautifully carried out in this series, we must all admit that it is in advance of kindred publications.

DASHING SENTENCES.

TO THE EDITOR OF THE PEN-ART HERALD:

My Dear Sir: Your late article, "Accurate Copies," touches matter on which I have meditated. In your new paper will you stand strictly by such ideas? Can you afford to do so? As for myself, I am a student rather than a purveyor, and I long to see the time when bold and fearless journals, exponents of the art and defenders of the science in its purity, will tear off the mask of diplomacy and undauntedly assail the ward politicians of educational literature who follow in the wake of the science, drumming for public patronage, and set them down at their true value. Give us the best and most accurate copies circumstances will admit of, a thorough and impartial investigation of every phase of the science, and although you may lose some advertising, you will greatly advance the cause for which you write.

To say the least of the matter, the late

best possible copy and fully explain its processes.

Yours,

CAYCE PEN.

SOME OF THE PEOPLE TO WHOM THE HERALD IS ESPECIALLY INDEBTED,

AS WELL AS APPROPRIATELY AND PROPERLY GRATEFUL.

To Professor S. E. Bartow, the genial and accomplished penman of the Ohio Business University, Cleveland, for a club of twenty-five subscribers, taken from among the students of that institution.

To Professor Fielding Schofield, for a club of nine subscribers from the Normal Penmanship Department of the Gem City College, Quincy, Ill.

To Professor U. McKee, the most successful teacher of penmanship in the United States, for a club of ten, from his deservedly popular and always prosperous school, at Oberlin, Ohio.

To Professor J. B. Duryea, Des Moines, Iowa, for a club of sixteen, composed of his students in the Iowa Business College.

To Professor C. E. Jones, Tabor, Iowa,

of the United States and Canada. The work will embrace—first, the names, addresses and a very short sketch of the lives of all who are following penmanship as a profession; second, the names and addresses of all amateur penmen and students of the art; third, a complete catalogue of business colleges.

No charges are made for inserting names. If penmen, students and business college men everywhere will coöperate by giving the desired information, a most useful work will be the result.

Let the responses be general, and immediate, please.

Fraternally yours,

F. S. HEATH.

We sincerely trust that every reader of the HERALD will heartily aid our esteemed friend, Mr. Heath, in securing the information necessary for the preparation of such a work. We are sure that a publication of the kind, if comprehensive and complete, would prove of great value to every one interested in the affairs of our calling; and our full confidence in Mr. Heath's capability for the work warrants us in assuring our constituents that it will be



As a striking example of *originality* in Script forms, we are pleased to present the above cluster of beautiful chirographic oddities, with the intelligence that they are engraved from the pen-and-ink copy of PROF. CHANDLER H. PRICE, Keokuk, Iowa.

interrogative sentences. Yes; we receive as much support as we could expect, considering the prejudice with which we must contend. We do not expect to make money out of the paper for sometime yet. We did not enter the work with that expectation. But we shall work away, patiently, laying a foundation for future results, and we have confidence enough in the people to believe that, when we convince them that we are thoroughly and emphatically in earnest, they will not be slow in showing us the degree to which they appreciate and value our efforts, in a financial sense.

A correspondent wishes to know whether the new and popular compendium, *A SERIES OF LESSONS IN PLAIN WRITING*, is equal, in every respect, to the higher priced standard works of that character. Considering the amount of work presented, the style of engraving and printing used, and the very thorough, available and complete instructions given, the LESSONS are fully equal to anything published. And in point of adaptability to the wants of almost every class of learners, the systematic and beautiful arrangement of the copies, and the theories and ideas

script alphabet offered us by H. C. Spencer, is something that borders upon the sensational. For him to offer such forms in lieu of better and more easily executed Spencerian, or to propose them at a time when more artistic yet simpler and more acceptable forms were extant and had never been coined by hundreds of students of penmanship, was, I dare say, a surprise to more than your humble writer.

Until I have evidence that they do, I am inclined to doubt that either Lyman P. Spencer or H. W. Flickinger indorsed that alphabet. They occupy, I think, more consistent ground, and verily, verily, I say unto you, my brethren, that in point of executive skill these two modest gentlemen are the stoutest lances that stand them the penmen's table 'round.

Apres to the foregoing, we have Isaacs' war-path letter. What we want is not to discourage the engraver, but to advance penmanship. The artist may be both penman and engraver. There is no prohibitory measure which prevents a man engraving his own snakes.

Flatter our attainments and we can stand by, silent and unmoved; but ridicule and belittle us, and detract from our skill, and you pain us. Again, give us the

who never writes us without sending in new subscriptions.

To Professor C. N. Crandle, Dixon, Ill., who has recently favored us with a good club.

To Professor C. M. Robinson, La Fayette, Ind., who sends clubs whenever opportunity offers.

To Professor G. Bixler, Wooster, O., for a club of five, representing his students in the American Pen-Art Hall.

To Mr. Fred A. Volhardt, Bucyrus, O., for several extra subscriptions accompanying his own.

To W. H. McAlpine, Stamford, N. Y., a pupil of Professor B. H. Spencer, the Albany penman, for a club of three.

AN EXCELLENT IDEA.

A LETTER FROM PROFESSOR F. S. HEATH,
PENMAN IN SHAW'S COMMERCIAL
COLLEGE, PORTLAND,
MAINE.

SHAW'S BUSINESS COLLEGE,
PORTLAND, ME., NOV. 5, 1887.

FRIEND SHOWALTER:—I am contemplating getting out a complete directory of the professional and amateur penmen

carefully gotten up and with painstaking thoroughness.

THE FORMER EDITOR OF THE PENMAN'S ART GAZETTE

BIDS ADIEU TO HIS SUBSCRIBERS, FRIENDS AND CO-LABORERS.

KIND FRIENDS:—We have retired from journalism! *Why*, do you ask? Are we rich enough? *Yes*. Did you ever hear of an editor of a penman's paper retiring on less than a *million*? Imagine our friend Showalter paying us fifty thousand dollars for the good will of our paper; imagine us, rolling in wealth, after a short career as a newspaper man; imagine one million readers anxiously awaiting the next issue of the *Gazette*—anxious to see us expose some more of the humbuggery and fraud practiced in our profession; yes, kind readers, indulge your Byronic imagination to its fullest extent, but for Heaven's sake, don't imagine that you are swindled! Don't imagine, either, that we were *driven* from the field. We leave it of our own choosing. We ought to have known that, for us, other fields were more congenial; that other lines of effort were better suited

to our abilities. We always knew that we could not carry a load of bricks up to the eleventh story; we did not know that we could not edit a penman's paper; we are aware of both facts now. We could not continue to devote the time and labor to the *Gazette* which its welfare and success would require. To do so would compel us to neglect our other business—that of engrossing—to an extent that we did not wish to do.

Brother Showalter has entered the arena to stay. He likes the work, and is willing to labor for years, if needs be, for mere current expenses, in order to build up a permanent periodical. He is ambitious in that line, and devotes his whole time to the work. His new paper, the *PEN-ART HERALD* is certainly all that could be desired. I sincerely hope that you will all unite in giving him support and encouragement. He promises to fill out our subscription list with the *Herald*, and I am sure that all will be pleased with his bright and excellent paper.

To all who have so liberally patronized our paper; to those who have so generously stood by the *Gazette* and its editor in his forcible denunciations of all forms of charlatancy—we wish to extend our earnest and cordial thanks. We may have made mistakes. We may have been too hasty in our conclusions at times. And if we have *wronged* any one, we stand ready to offer any apology the occasion may call for or demand.

We hope the *HERALD* will become the representative journal of its class. We offer no advice as to how it could be made such, but we do hope to see the time when we can *HERALD* it as such!

Without a grain of malice and with comprehensive charity, we are

Your humble servant,

H. F. VOGEL.

Formerly Publisher of *The Penman's Art Gazette*, Chicago.

THE SECRETARY AND TREASURER OF THE NATIONAL PENMAN'S ASSOCIATION,

Whose handsome portrait and autograph are here presented, was born at St. Albans, Maine, when the nineteenth century was fifty-two years old.

Like the great majority of our famous ink-scatterers, C. M. Robinson early manifested a taste and liking for good penmanship. His primary educational training was received through the district schools, after which he pursued and completed a full course in the Corona Union Academy. His career as a student was continued by taking a book-keeping course under Professor D. H. Sherman, and a series of lessons in penmanship under Professor H. C. Kendall, the well-known artist-penman of Boston. After finishing his school life in this city, he accepted a position as teacher of penmanship in the public schools of Brunswick, Maine. At the end of this year's work he became identified with the city schools of Bath, where he taught book-keeping in the high school and writing in the grades. He was elected for the third year, but resigned to accept a position as teacher of drawing and penmanship in the city schools of Lawrenceburg, Indiana.

After two years of very successful work in this capacity, he received flattering offers from three different cities, and decided upon Lafayette, Indiana, where, for the last six years, he has labored in



the interests of education, having been instructor in arithmetic and book-keeping in the high school, superintendent of penmanship in the city schools, and for the past two years principal of the Union Business College.

This institution, under his efficient management, has become one of the leading schools for useful training in the west, and has, during the past year, enrolled over two hundred students.

Mr. Robinson dismisses his school during vacation months and spends the heated term with his family at the beautiful pleasure and health resort of St. Joseph, Michigan, where he owns a summer cottage—returning early in September to his school duties with greatly augmented vigor and proficiency for the work.

From his school circulars one is impressed with the fact that he entertains jiving and spirited views upon the subject of practical education. He is a firm believer in simplicity and plainness in business writing, and deprecates the use of extra lines and impracticable movements.

His past experience and education peculiarly fit him for a *leader* in his chosen profession, and as such he is universally regarded—having, at the first meeting of the National Penmen's Association, which convened at Erie, Pennsylvania, in July last, been chosen as secretary and treasurer of that important organization for the current year. Considering that in this body there were representatives of our calling from every part of the country, the compliment paid to Mr. Robinson, in selecting him for this official position, was no slight one.

Copyslips and specimens of plain and ornamental writing, the lines of which are so adjusted and are of such a quality as to render them about as handsome as it would seem possible for trained natural talent to produce, have recently been sent us by our friend, C. P. Zener, Columbus, O.

SOME SENSIBLE SENTENCES FROM A PUBLIC SCHOOL TEACHER.

HOPKINS, Mo., Oct. 27, 1887.
EDITOR PEN-ART HERALD, Cleveland, O.

DEAR SIR—From every source we are hearing complaints of the inefficiency of the penmanship instruction in the public schools, and of the inability of the common school teacher to successfully instruct in this important branch. It is generally admitted that something must be done—that they must be dealt with—but *what* and *how* are the troublesome questions.

I suggest that it would be an excellent plan for the *HERALD* to devote at least one column each month to presenting matter which shall not only be of interest and value to this special class of teachers, but which shall be of a *comprehensible* and *utilitarian* nature. They are aware of their failing; but in looking over the penmen's papers they are met with an array of pen-art work, and the instructions, if there be any, are of such a hue that it is almost entirely impossible for them to grasp them; hence they are forced to the conclusion that proficiency in this branch is out of their reach, and that all directions for the acquirement of a good handwriting are necessarily clouded in mystery, and are intended for some specially talented class of learners.

Contributors to this department should bear in mind that all teachers are not *MANNS* or *PARKERS*, who can supply what is omitted, but that they are, in the strictest sense, *pupils*, and must be instructed accordingly. They must be given the *simplest exercises and forms*, with definite and specific directions for practicing and teaching them. They need more than nicely engraved copies, with the lofty injunction to practice *this five minutes, and that ten minutes*. If they were made to understand *how*, as well as *what*, the hill would not seem half so high or steep.

Let a teacher, on Monday, say, "Children, we will write small o's to-day. Get your slates and pencils, and I want to see how many can make one real nicely every time I tap the desk with my pencil." On Tuesday he says, "We will make small o's to-day. Write ten minutes on this letter. Work hard, now, while I solve this problem for John." Which method would produce the more good? We need more methods and less copies. Yours fraternally,

C. E. BALL.

We shall be glad to hear from all live teachers upon this important theme, and shall take pleasure in giving all space that may be needed for profitable discussions and valuable suggestions.

A WEBSTER SPEAKS.

We have strong evidence, in the prompt appearance and general character of the second number of *The PEN-ART HERALD* that it has "come to stay," and as it is introduced to us we feel confident that we but voice the sentiment of the profession when we pronounce it one of the best penmen's papers that we have ever seen. Not that it transcends in beauty and elegance anything of the kind we have ever beheld, or that we see in its illustrations a greater degree of skill and artistic design than is found in some of the leading penmen's papers of the present day, or that the material of which it is composed is superior to that used by any other publisher; but the warm, genial spirit running through its columns, the clearness and courtesy of its diction, and the fact that it is not an advertising sheet, published in the interests of some commercial school, are elements which commend it to the home circle of every family in the land, as well as to every penman, giving promise of a healthful and invigorating influence in the field chirographic. Judging from the beginning, we have strong reason to expect this publication to add new life, vigor and dignity to the profession.

If the editor was spending a few weeks abroad for his health, we would feel like saying a few words about him personally; but as his physical condition is in no present need of such means of recuperation, and as there is an immediate railway connection between Cleveland and Geneva, with the space of but two short hours between us, we think it wise to pacify ourselves with the commonplace remark that "*he is the right man in the right place*," and if we do not grow wiser, stronger and better under the influence of his new departure, it will doubtless be because we do not make wise use of the information he disseminates.

The needs and aspirations of mankind are the great incentive powers to invention and progress, and it is to be hoped that the need of a stronger and more solid front in the penmen's ranks may so control the heart and mind of this young devotee to the shrine of the literature of penmanship as to impel him strongly in the direction of elevating the standard of excellence, of intensifying the desire of the learner to reach that standard in the attainment of skill, and developing a better understanding of the most effective means of imparting instruction in the art, of giving new dignity and character to the literature of penmanship, and of strengthening the cords of friendship and good will that should pervade the brotherhood in every calling and profession.

We shall look with pleasurable anticipations for future numbers of the *PEN-ART HERALD*. S. R. WEBSTER.
Geneva, Ohio.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, Seventy-five cents per year. Sun-

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We desire to engage some reliable person—a student or teacher, in every business or other kind of live school in the land, to act as our representative, and to solicit subscriptions and advertisements for the HERALD. Write us at once.

Office of Publication, 506 PEARL STREET.

Cleveland, Ohio. W. D. SHOWALTER, Editor and Publisher

Entered at the Post Office, at Cleveland, Ohio, as second class mail matter.

LEAVES FROM OUR THOUGHT-CALENDAR.

We feel that our first duty in connection with the editorial work of this issue is to fling an animated apology at the most talented and popular man in the profession of penmanship. It would seem needless to add that reference is made to our brother editor and jovial friend, A. J. Scarborough, of whom the fraternity need not expect to have a second edition. Sometime ago we received a formal invitation to witness a wedding ceremony in which Mr. Scarborough was to act a very interesting and important part. Our failure, in our last number, to mention this most critical event in the life of one in whom every reader of our HERALD takes an interest, was not, we assure our friend, intentional, but was caused through an oversight, for which we are principally although not wholly responsible. Mr. Scarborough has long been identified, in a conspicuous manner, with the interests of practical education and penmanship, and we are safe in saying that no man has exerted a more potent influence for good, or has done more toward linking the profession of chirography with other and more varied interests than he. Under his able guidance the old "Penman's Gazette," which, in Gaskell's time, was looked upon by most people as an ingenuous advertising medium with an occasional showing of literary merit, has developed into a stately magazine, containing the choicest cullings from the current literary literature of our times, diversified and beautified by mellow and palatable apples of truth in pictures of humor. Although, at this late date, the last echoes of the wedding bells are but faintly trembling on our ears, we cannot help offering our delayed but hearty and heartfelt congratulations, with the earnest hope that there may be in store for them no less of light than of shadow.

Some of our tender-minded brethren seem to inhale the impression that, because we are such a pronounced believer in sensible business writing, we do not appreciate, and are striving to indirectly condemn artistic penmanship, but we can candidly assure every one that we have no such motive. Rather would we wish to aid in establishing and defining the proper sphere, and the relative importance of each attainment. It would be an exhibition of poor taste in a card-writer to use a

plain and rugged business style in filling his card orders, and yet that does not signify that such a hand is equally unavailable in the business office. And it would be still more inappropriate for a book-keeper or correspondent to indulge in the ornamental windings or the airy waltzes of the whole-arm movement pen; yet because that which ministers to the art taste cannot be utilized in practical business life, does not argue that it is nonsensical. It is a diseased brain which will pronounce an acquirement utterly useless when it merely fails to profitably serve our own small and narrow business purposes.

We have been favored with a copy of the *Harrisburg (Pennsylvania) Telegram*, containing a very interesting interview with the accomplished king of *itinerant card-writers*, our old friend Mr. Carl Temple. In the course of the conversation, the reporter learns some very interesting things about the business of writing cards, not the least important of which is the fact that while the income of the business is large, the enormous hotel and traveling expenses consume about all of it, so that, aside from the fund of experience and practical information which it is possible for the traveling scribe to accumulate, the riches usually possessed by him are largely imaginary. Mr. Temple says that "he does not expect to ever become wealthy,"

SCATTERED STRAWS.

A large portion of our time is taken up in trying to make apologies for errors and personal injuries which our brothers from every side accuse us of having perpetrated. While this sort of employment is highly enjoyable and congenial, we wish to state that when, in future, your specimens are not noticed or some glaring injustice is done you, it will be an error of the head, and will be repaired in the earliest possible issue of the HERALD. We shrink from the thought of wronging any one or of slighting the smallest of art's children. But if it should make you feel better, when your name is missed in our personal notices, write us an animated letter, indulging in all available epithets. If it comforts your shattered spirit or soothes your dislocated longings for notoriety, we would be diminutive indeed did we protest.

We have recently purchased the subscription list and good-will of the *Penman's Art Gazette*, which, for the past six months has been edited and published by our friend, Mr. H. F. Vogel, Chicago, Illinois. The *Gazette* has always been a bright paper, and was winning encouraging success; but its editor has entered more profitable and promising fields of labor, and he carries with him our best wishes. He is now a staff artist on the *Chicago Graphic*, and is utilizing his art talent to good advantage.

"What a wacky humor should bind its expression in what is done. The value of superior knowledge is surely in that it leads to a perfectly roundabout."

—

We have all heard of the "Back-Hand" writing of PROF. C. A. FAUST, of Chicago, and it is a pleasure for us to be able to present, as above, such a neat specimen of it. It was reduced one-half in the photo-engraving.

yet we hope that, in this, at least, he will not realize his expectations.

During the past month letters have been received from almost every section of the country, complimenting the appearance of the first and second issues, and expressing the warmest hopes of our success. To nearly all we have replied through correspondence, yet we cannot help thanking publicly, those who have manifested such an appreciative interest in our welfare. We are all the more grateful for these letters and kind expressions from the fact that a great many have consistently enclosed postal notes and currency, thereby convincing us at once that they mean what they say. We like to know that our efforts please you, and we assure you that an expression of your good-will is always a source of inspiration to us. But our inspiration takes a more substantial form when your complimentary words are wrapped around a greenback. In that case they leave no aching void in their track. But when a professional writer us an extravagant letter, wishing us all the success which he can find terms to describe, and neglects to enclose his admission fee, we cannot help confessing that there is a hollow sound about his words which must be felt to be appreciated.

HAVE your subscription begin with the first number of the HERALD.

Bryant and F. L. Dyke, all of the Spencian College, are nationally known scribes. Professor W. L. Shinn, of the Cleveland Business College, is a fine practical writer, as is Professor H. T. Tanner, of the Forest City Business College. J. F. Fish and P. T. Phillips, graduates of Professor Michael, are now residents of the "Forest City." N. W. Dunham, a graduate of Professor M. L. Hubbard of South New Lyme, Ohio, is an enthusiastic and successful teacher. G. J. Ketchner is one of the future's great penmen, and is rapidly coming to the front. Masters James Connolly, J. F. Haederle and G. W. Leopold are among the most skillful boy-writers to be found anywhere. T. Nelson, a former pupil of A. N. Palmer at the "Lakeside" Chicago, and later of P. Wilson, is a first class penman and a first-class young man. W. W. Jackson, a former penman at the Spencerian College, now teacher in the West High School, has an excellent local reputation. Professor F. D. Gorsline is a skilled, practical writer and experienced teacher. L. J. Grace is a finished pen-artist, and does some very elaborate work in that line. Professor M. J. Caton uses a dashing style of off-hand penmanship, and has seen service in the teaching field. Mr. J. D. Holcomb is one of the best plain writers we have ever met, and is a great lover of the art. J. L. Sweet writes a good hand. H. O. Bernhardt is teacher of writing in the Cleveland Business College. This completes the list so far as we are informed.

Professor Chandler H. Peirce, whose post-office address is known to all of our readers, has published a series of copy books which are a complete innovation in that line of authorship. They are based on an untried plan; are profusely illustrated and contain plenty of healthy instruction.

He also presents us with a copy of his "Philosophical Treatise," an exhaustive and valuable work, without which a penman's library is incomplete in an emphatic sense. All should have it.

AN UNIQUE AND VALUABLE FEATURE

Of the HERALD in the future will be a beautifully illustrated series of Lessons in Pen-Art, covering all branches of the subject, and presenting many original designs and ideas. This course is to be given by Miss Anna Ninitt of Grand Island, Nebraska, who, in our estimation, is the finest lady penman in this or any other country. Her work is peculiarly strong and graceful, being fully equal to that of our best professionals. She promises her very best efforts, and we feel safe in predicting that this will be an unusually valuable course of lessons. While they will be adapted to all classes, the nature of the designs which shall be presented and which will be engraved direct from the pen and ink copy of Miss Ninitt, will render them of especial interest and value to amateurs. To our knowledge, no lady has ever before attempted anything of the kind, consequently we are somewhat proud to be able to make such an announcement. We hope to begin the series in the December issue.

THINK over the matter of subscribing.

MEDITATE upon our premium offers.

For the Boys to Read.

AN HOUR WITH OUR LETTERS.

Some very strongly executed and attractive specimens of penmanship handwriting are sent us by our substantial and highly esteemed friend, Professor J. B. Durvea, teacher of penmanship in the Iowa Business College, of Des Moines.

Professor C. L. Ricketts, artist penman, who is located at the Central Music Hall, Chicago, writes us an exceedingly clever letter—clever in a three-ply sense. The penmanship is irreproachable, the sentiment and composition excellent, and the remittance exceedingly refreshing.

Mr. M. T. Nelson of Pelican Rapids, Minnesota, is a young penman of much promise.

Mr. Guy L. Dail, Osawkee, Kansas, writes a pretty hack-hand. He is one of the many amateurs who has convinced us of his appreciation of the HERALD by promptly subscribing for it.

Professor J. F. Burner, Elko, Nevada, has mailed us some valuable specimens of gold and silver ure, which are on exhibition in the HERALD office.

Mr. Ralph W. Wood, who lives in the City of New York, has recently favored us with some very finely written and sensible business letters.

One of the most finished business writers of our country is Mr. Ira R. Harris, who holds a position with Catin & Co., of Boston.

Mr. George L. Clothier, Paxico, Kansas, a former student of the well-known Gen

City Business College, Quincy, Illinois, and now a teacher in the public schools, writes well, and is a progressive and, we presume, a successful instructor.

Professor G. L. Gordon, Farmersville, Texas, who is well known in penmanship circles, visits us quite often, through the medium of excellently written letters. A specimen of his work will appear in an early number of our paper.

Professor W. N. Ferris, Big Rapids, Michigan, manifests his good will in the usual way, and utters a cheering word at the same time. He is one of our most prominent practical educators.

Mr. E. F. Quintal, late of Hillsdale, Michigan, is now at his home in Stockholm, New York. His writing possesses that peculiar grace which pupils of Palmer almost invariably acquire.

Mr. E. O. Hodson, Burr Oak, Kansas, is becoming quite a good pen-manager. He belongs to our growing family.

People who imagine that the chief thing for which E. K. Isaacs is noted is his ability as a contributor to our periodicals,

or his well known power as an instructor, are mistaken. We have before us a specimen of his writing which cannot be surpassed by half a dozen of the leaders of our calling.

A skillfully written set of capitals and a soulful letter come to us from that sterling young penman, Professor E. M. Barber, instructor in the Southwestern Business College, Wichita, Kansas.

Mr. E. N. Hill, North Wilbraham, Massachusetts, a young gentleman of sixteen years, sends us some dashy specimens. His work is very smooth, and has a pleasing appearance.

Mr. W. H. Lothrop, South Boston, Mass., is a great lover of penmanship. Although a business man, he writes a style that would do honor to the majority of our professionals.

Professor C. E. Jones of Tabur, Iowa, does excellent work in all departments of penmanship, but his specialty is automatic—which he has few equals. He is an earnest, intelligent and capable worker, and is deserving of all success.

wishes of Professor S. R. Webster, of Geneva, Ohio, were enclosed.

One of Canada's best penmen is Mr. Charles Ruby, of Waterloo, Ontario, who is a late recruit from the Queen's provinces.

Professor E. M. Worthington, Chicago, Illinois, informs us that the publication of the abandoned *Pen and Ink Journal* will soon be resumed. We are glad of it, and trust that it will shine with added brightness.

We receive few letters from any source that compare with those of Professor C. E. McKee, Columbus, Ohio. We expect to allow our readers to gaze upon his young features before long.

The Oberlin College Department of Penmanship has produced scores of elegant penmen, but on the entire list no name can be found that will outshine that of our old classmate and friend, Professor B. H. Spencer, now of Albany, New York. Some cards lately sent us are written in a style which is not encountered every day. We are glad to announce that in our next

The *Western Penman* for October, while somewhat delayed, is a bright and spicy number. In it is begun the promised series of lessons from the pen of Professor H. W. Kilb. The "Penman" is one of the best periodicals published in the interests of education.

The *Normal*, Wilton Junction, Iowa, is full of substantial matter for teachers.

The *Beacon*, York, Nebraska, is pretty and good—two qualities which all periodicals should possess.

The *College Review*, Atchinson, Kansas, published by the students of the Business College of that city, contains much edifying and palatable editorial thought.

Professor E. M. Charier, Little Rock, Arkansas, favors us with a specimen of his off-hand writing in imitation of Wiesehahn. It is very deftly done.

Professor Fielding Schofield, who presides over that miniature pen-art world of Quincy, Illinois, the *Normal Penmanship Department* of the Gem City College, sends us a packet of flourishing, which, for ingenuity of design, grace of execution and artistic beauty, we have never seen equalled.

Professor C. A. Faust, Chicago, hands us a sample of his back-hand, in the form of a complimentary letter, which is fully up to his standard of excellence—which means something, we can assure you.

Professor J. D. Brunner, Marble Rock, Iowa, is coolly walking into prominence as a teacher of penmanship.

Our old friend, C. G. Prince, now of Buffalo, New York, writes us a letter in a style that is captivating. He encloses a specimen of his poetic genius, which, we have no doubt, will prove soothing to many a worldly penman, as it expresses no imaginary sentiment. We present it in its unrevised entirety.

Loves of penmen oft remind us,
Not for us the proud world cares,
So we, departing, leave behind us,
Little boddle for our heirs.

We are wondering what can have been, come of our old associate, W. E. Dennis. We fear that the muscular movement advocates have finished him. When we last saw him he wore an over-ease done of countenance and a new pair of cuffs, the former, especially, having been induced by too much of the movement theory. To indulge in candor, we must say that few men in the pen-art ranks have equal talents.

The November number of *Gaskell's Magazine* contains a portrait and sketch of the HERALD's editor. We already hear expressions of surprise at our extreme youthfulness as disclosed by our charitable friend, Mr. Scarborough.



This design is photo-engraved from a flourish originally executed by that well-known teacher of writing, PROF. J. B. DURVEA, Penman in the Iowa Business College, an old and prosperous institution of Des Moines, Iowa.

Mr. H. M. Cash of Salesville, Ohio, one of the veteran writing teachers of the country, favors us with a well written and inspiring letter.

Most people seem to understand that Professor H. W. Flickinger of Philadelphia, is a good writer. If any are in doubt we believe that a recent letter which we have received from that gentleman will settle the matter.

Some of the most artistic and thoroughly good specimens of pen-work which have ever crossed our pathway, have just been sent us by that warm hearted and jovial southerner, Professor R. S. Collins of Knoxville, Tennessee.

Among the skilled and accomplished writers of the profession, Professor W. A. Hoffman, teacher in Bryant's College, Chicago, holds a high position. In a late letter he expresses thorough appreciation of the HERALD.

Among the many valued letters that have come to us since our last issue, none are more deftly and delicately written than that in which the congratulations and best

issue Professor Spencer will give a lesson in writing, and it is needless to predict that a rare treat will be enjoyed by all who see that number.

Mr. Jess Overlock, Rockport, Maine, uses a model species of penmanship in his letter-writing.

Mr. E. L. Brown, Rockport, Maine, sends us some pieces of pen-work which are executed, and exhibit good taste in their designing.

Mr. J. V. DeCremier, Green Bay, Wisconsin, uses the pen in a playful fashion, and produces graceful and brilliant strokes. He is but fifteen years of age.

A beautiful piece of copper-plate letter-writing is sent us by Professor J. F. White-leather, principal of the Business College at Fort Wayne, Indiana.

ABOUT OUR NEIGHBORS.

The Penman's Directory by W. H. Gardner, Salem, Massachusetts, has some interesting and enjoyable features. The last number contains a bright contribution from our friend, F. S. Heath of Portland, Me.

In the School Room.

A LESSON IN WRITING WITHOUT COPIES.

BY WILL DEKALB SHOWALTER.

Frankness should characterize the utterances of every honest instructor. The teacher who possesses a fault which is apparent to every pupil under his charge, and yet remains conveniently blind to it himself, only renders the failing ten-fold more objectionable. Acting on this thought, I wish to make a plain statement in regard to the young man whose partial congenital heads this article. *In class, I am apt to talk too much!* But to help atone for this failing, I must add that I never begin my verbal athletics until I have the attention of every student in the class. I find it necessary to resort to various expedients to get that attention, but it pays to secure it at any cost.

But I am losing myself in the intoxication of rambling talk again, almost forgetting that this is labeled a "Lesson." I notice you are getting ready to practice. But I must indulge my confessed failing again long enough to remark about the territory the class occupies! You are scattered in every remote corner of the map. Intelligent faces are turned toward this paragraph in every state and territory. Are you growing restless? Are you impatient to commence practice? Hold! you are not yet ready. Will you please discard a tendency, which I cannot help noting, to *crouch*, shall I call it? I mean that some are stooping and bending and inclining forward too much. There is an unnatural *drop* about your heads. Did anyone ever advise you to sit erect? If so, regard that individual as a sage, and take the advice.

Be sure, also, that your paper and pens are good. I'll not prescribe any special brand of either. Try all of the different kinds and select the best. Now, criticise your manner of holding the pen and resting the arms. If, by endeavoring to recall all you have ever read in regard to pen-holding and movement, you feel that you would be profited by making some changes in your methods, do not hesitate to do so. Are you now ready to write? Let us reflect. We have tried to put the physical part of the machinery, which produces good writing, in proper running order. What else is required? Is writing a mere physical education? If so, of what use is the brain? Will the most careful attention to the details of the mechanical parts of an engine avail aught unless there is a *motive power* for propelling and directing and holding in check those physical or mechanical appliances?

The human body is but a *convertible machine*, capable of being made *subservient to an endless variety of uses*, when *mind acts through it*. Robbed of the regulating and controlling mental force, it becomes the most useless of all machines.

And now, young friends and old friends, if I can persuade you to realize that the most important factor for consideration in drilling and training the causes and conditions which produce fine penmanship, is now, and ever will be, *MIND*—I shall consider that our copyless lesson has not been a profitless one.

SEND US your ideas for publication.

THROUGH THE HERALD'S TELESCOPE.

The Archibald Business College of Minneapolis, in which our worthy friend, Professor H. J. Putman, is an important faculty factor, is represented by a tastefully made up catalogue.

Professor C. N. Crandle is meeting with that success which can be looked upon as only the natural fruit of honest labor, in his penmanship teaching at the Dixon Normal School of Illinois.

Our intimate friend and former pupil, Mr. Flave E. Ashburn, West Union, West Virginia, contemplates entering the profession of penmanship and business education at an early day. He is coming right to the front in his writing, and in addition to possessing a fine education, has decided and marked talent as a teacher. From the fact that young men of his stamp are needed in our calling, we feel assured of his success.

Mr. John Nolen, Philadelphia, a graduate of the famous Girard College of that city, has determined to become a better penman, although he now writes a splen-

Strokes," and are advertised in this month's paper. Framed, they would adorn and honor any art collection in the land. *An elaborate specimen of Professor Farley's work will be engraved for an early issue of this paper.*

Mr. Will J. Hudson, the Columbus "Short-hand and Type-writer man," is one of the aggressive and progressive of our many esteemed co-workers. He is a prominent Business College man; a rushing and extremely vivacious dealer in all sorts of office conveniences, and is a decided success as an editor, conducting, in an able manner, one of the most valuable and interesting of periodicals—*The Modern Office*. Mr. Hudson is one of the few men of any calling who can do a number of things at the same time and do all of them in a thoroughly thorough and successful manner.

The Writing Teacher, published by our friend Williamson of Richmond, Virginia, does not come often enough. It is full of concentrated brightness, and its perusal will make the sorriest person in the world feel like a man. We heartily wish that every state had a penmanship quarterly of such merit.



The above features are said to be synonymous with those worn on ordinary occasions by
W. D. SHOWALTER.

did business hand. Mr. Nolen's resolve in this direction is worthy of a wide emulation. There ought to be ten thousand more good writers in this country before another year passes.

We might add that Mr. Nolen had the misfortune to be our room-mate during a part of our stay in the "Quaker City," and that it would be a difficult matter to convince us that the last census reports include a half dozen other young men of equally good qualities and attainments.

FRIENDS!

Is there not someone in the circle of your acquaintance who would readily subscribe for the HERALD after reading our premium offers? If so, and you will secure and send to us his subscription, we will mail you, in order to show our appreciation, a copy of FARLEY'S MODEL GUIDE TO PENMANSHIP, a work of great value to all classes. May we not expect numerous responses to this proposition?

About as fine pieces of ornamental penmanship as we have ever enjoyed looking at have just been received from the famed pen-artist, Professor D. H. Farley, Trenton, New Jersey. They are christened "Chirographic Editors" and "Pen-

exchanges. *The West Union Record*, of which our old friend, Silas P. Smith, is editor, runs an Educational Department. We once had the honor of overseeing and conducting that portion of the periodical, and, of course, feel an interest in its welfare. *The Educational Leader*, published by C. J. Oller of Findlay, Ohio, is a welcome visitor to our editorial cave. The same remark may apply to *The Journal of Education*, of which O. P. Judd of Clinton, Iowa, is editor. *The Modern Office*, Columbus, Ohio, is one of the most valuable periodicals which comes to this, or any other office.

A CAREFUL examination of Wright's "Bookkeeping Simplified; or a Key to Double Entry," an attractive and handsomely bound copy of which is on our table, convinces us that as a text or reference book on the subject of which it treats, it is especially desirable and valuable. The work does not pretend to deal with theories in an elaborate manner, but gives the substance of the author's actual experience as an accountant. It is full of good, sound, choice and spicy matter relating to the every day work of the bookkeeper. We call especial attention to the advertisement found in this issue and feel that we are doing our readers a favor by urging them to procure a copy of the work without delay.

WE have felt uneasy ever since dropping the somewhat irrelevant closing sentence in our review of the *PACKARD ARITHMETIC*, which appeared in our last number. The truth of the matter is, we had examined and used an older edition of the work, and felt perfectly safe and justified in saying what we did of it. But of the revised and later edition, Professor Packard had not, as then, mailed us a copy, yet had remarked in one of his letters that he would not object to our reviewing it. We took it and used it as a mere bit of witticism, and, as our readers are aware, and as the professor puts it, "kicked over a good milk in" a sort of reckless closing remark. Were it not that it is fast becoming a habit of ours to say things in a way that conservative people condemn, we should feel it our duty to apologize.

NOTICE TO SUBSCRIBERS OF THE "EXPOSITOR."

About three months ago I decided to sell the *Expositor* and publish a monthly college paper. I was corresponding with several parties about it. Mr. Bennett of Grand Rapids, Mich., learned of this, seemed very anxious to have the *Expositor* and made me a proposition, stating that he could not take it then, but would the first of October. I told him I could not publish it any more, as I had started the *College Journal*, and would not have time to attend to both. But I told him I would keep it for him until October, and sent him a contract to sign. He made out and signed one of his own and returned it. I kept the *Expositor*, as agreed upon, but he refused to pay for it. So I have arranged with Mr. Showalter, editor of the HERALD, to fill the subscriptions. I am sure none of you can have any fault to find regarding the charge, if Mr. Showalter continues to give us the bright thoughts and beautiful cuts he has done thus far. Cordially, S. D. FORBES.

ALTOONA, PA., NOV. 14, 1887.

The Automatic Shading Pen

TWO COLORS AT A SINGLE STROKE.



THREE SIZES BY MAIL \$1.00.
SAMPLE WRITING FREE.
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Successful Because it is Practical.

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Each of its Departments is under the charge of a skilled expert.

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LESSONS BY MAIL.

—IN—

Automatic Penmanship.

This is no experiment. Success is certain to everyone who is willing to work. No student has failed yet, and I have had hundreds.

To my knowledge, no one else teaches Automatic Penmanship by mail.

The course is systematically arranged as far as is possible, but the lessons must be varied in every case to suit the particular needs of each student.

This is one of the most beautiful kinds of pen work that is within the reach of everyone, certain, who will take 24 lessons.

Some have done beautiful work after six lessons. All copies are fresh from my pen.

PRICES.

12 Lessons	\$3 00
24 Lessons	5 00
Alpha, Beta, Gamma, etc.	15
1 Handsome Motto, size 7x20 lettered and ornamented in a variety of colors	20
1 Automatic Shading Pen	25
5 Automatic Pens (assorted)	25
5 assorted powders for making ink for same	25
12 Ornamented designs	1 00
Cards, per dozen	30

Addressee

PROF. C. E. JONES,
TABOR, IOWA

TESTIMONIALS.

Jones is one of the very finest Automatic pen artists.

The Western Penman.

The art of lettering with an automatic pen has been reduced to a fine point by C. E. Jones, Principal of Clinton Business College, Clinton, Tabor, Iowa College. That he has also the faculty of inspiring skill to others is attested by numerous testimonials from his students, which we have been permitted to see.

The Penman's Art Journal.

Specimens of automatic pen-lettering received from Mr. Jones are the finest we have ever noticed.

Ed. PEN ART HERALD.

WANTED!

Every one who sees this to send for
FREE CIRCULAR OF

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—IN—

Automatic Penmanship.

Automatic Shading Pens, 25c. each.

Fine Assorted Sizes, \$1.00.

Five Packages Assorted Automatic Ink Powders, 25c.

Beautiful Specimens of Automatic Pen-work, 10c.

A. H. BARBOUR,
LOCK BOX 34. TABOR, IOWA.DON'T FORGET TO READ
OUR PREMIUM OFFERS ON SEV-
ENTH PAGE.

A SERIES OF LESSONS IN

Plain Writing

By H. J. PUTMAN and W. J. KINSLEY.

A New Work. New Plan. Admirably Arranged. Elegantly Engraved. Finest of Heavy Paper. Best of Printing. Half the Usual Price.

PRICE, FIFTY CENTS.

The copies are elegantly engraved on copper, printed from stone on the finest kind of very heavy plate paper. All copies new; no rehash. There are two parts.

PART ONE.

Part I contains seventeen slips. These are all arranged and are all devoted to plain writing. There are two slips devoted to movement exercises, giving fifty-five different exercises. The small letters are given in the order in which they should be learned.

There are two slips devoted to movement exercises, giving fifty-five different exercises. The small letters are given in the order in which they should be learned.

The first set of plain capitals is followed by a short sentence, starting with the same capital.

The figures are analyzed by means of simple lines, and a great variety of commercial abbreviations given.

Forms of draft, receipt and letter are given as features.

One slip of solid writing is given.

PART TWO.

Part II contains twenty slips. This is the most complete one ever given in connection with a work of this kind.

It contains chapters on "Materials," "Position" (giving cuts), "Form," "Movement," and "General Information." There are twenty lessons mapped out.

The first set of plain capitals is followed by a short sentence, starting with the same capital.

The figures are analyzed by means of simple lines, and a great variety of commercial abbreviations given.

Forms of draft, receipt and letter are given as features.

TESTIMONIALS.

PROF. W. D. SHOWALTER, Editor, "Pen Art Herald," Cleveland, O.—"I consider 'A Series of Lessons in Plain Writing' the most comprehensive, clear and practical guide for the student of penmanship now before the public. The authors have exhibited in its admirable arrangement and thoughtful make-up, a superior knowledge of the needs of the class-room, as well as a complete correspondence with the needs of the self-taught student."

PROF. F. A. HOWARD, Prof. Com'l. Rockland, Me.—"Having thoroughly examined your 'Series of Lessons in Plain Writing,' I take pleasure in recommending them to every student of penmanship who has the good fortune to come in contact with them."

PROF. W. N. FISHER, Prof. Proprietor (Mach.) Imperial School, I. H. S.—"A good book for your penmanship students, and you will see some of them in it."

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Address either of the places named below that is nearer to you.

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P. O. Box 787, SHEPHERDSTOWN, W. Va.

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A SET OF
Flourished
CAPITALS,
20 cents.TWO SETS,
One Business,
One Flourished,
35 cents.

To introduce my work to the readers of the P. A. H., I will write cards for the coming month at the following rates:

Plain White

Plain Gilt

Gilt or Plain Bevel

All orders filled promptly and sent postpaid.

D. B. HANSON,
Columbus Business College,
COLUMBUS, O.I would
be pleased
to exchangeSpecimens
with any in
the Frater-
nity.

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CARDS—Good quality (for a short time only).

15 cents per dozen; 25 for only 25 cents.

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PRICES—8x10, 29 cents, or 2 for 30 cents.

Larger, prices 25, 50, 75c, and \$1.00.

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Engrossing and display work of every description to suit customers. I make a speciality of this kind of work. My work is first-class, and prices reasonable.

A. E. DEWHURST, UTICA, N. Y.

FOR SALE. *

Business College and School of
Shorthand & Type-writing
in Akron, Ohio.Good patronage. Other business
the reason for selling. Address
for particulars.

P. HAMMEL.

G. J. KRETCHMER,

Pen-Art Herald Office,
CLEVELAND, - OHIO.

One of the rising young penmen of the country, for the quality of whose work, both plain and ornamental, the editor of the HERALD will unhesitatingly vouch, desires to hear from every one who receives this number, and for 10c., silver or stamps, will send specimens of his very best work.

* "Pen & Strokes" *

IS FARLEY'S LATEST & BEST.

All who order the "GUIDE" within 30 days will receive a copy of "Pen Strokes" free.

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THE MODEL

Guide of Penmanship

With Copy Slips on a New Plan.

Price of "Guide," 25c.; "Pen Strokes," 15c.; "Chirographic Editors," 10c.; Price Specimens, 10c.; Ornamental Specimens from the pen, 25c. When all are ordered at once, 75c. Address,



TRENTON, N.J.

515 East State Street.

A Pair of SPONTANEOUS STATEMENTS

Pen-Art Herald Office,
CLEVELAND, O., NOV. 16, 1887.

Considerable of reliable hearsay and somewhat untrustworthy investigation have been given to the work which the various Schools of Penmanship have been and are now doing, compel me to affirm that, in my estimation, the pen-art headquarters of the world are at Oberlin, Ohio. The experience a penman gains in referring to the work done there is unique of the numerous workers whose schooling was obtained under the tuition of Prof. U. McKee, the Commander-in-Chief of Oberlin's pen forces.

W. D. SHOWALTER, Editor.

PENMANSHIP DEPARTMENT,
OHIO BUSINESS UNIVERSITY,
CLEVELAND, O., NOV. 16, 1887.

I take much pleasure in here asserting that for my success as a teacher of penmanship, I am largely indebted to my talented instructor in that art, Prof. U. McKee, Oberlin, O. I regard the school over which he presides as the best in the country for preparing young men and women for the profession of penmanship.

S. E. BARTOW, Principal.

NOW IS THE TIME TO SUBSCRIBE FOR
THE PEN-ART HERALD.

Business Education

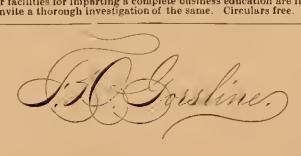
Is strikingly illustrated in the practical workings and in the assured success of the

Ohio Business University

—AND—

National School of Penmanship,
CLEVELAND, OHIO.

This institution furnishes unequalled facilities for learning penmanship and the art of teaching it. It is the only college in the country where a person can, in his time, be taught the art of penmanship and ornamental penmanship. The students make a specialty of Business Penmanship. Ornamental and Business Penmanship are considered and treated as entirely separate accomplishments. One as an art and the other as an indispensable part of a business education. Our facilities for imparting a complete business education are fully up with the times, and we invite a thorough investigation of the same. Circulars free.



562 Pearl St., Cleveland, O.

President and Proprietor.

THE PENMAN'S HERALD

DEVOTED TO THE LITERATURE OF PENMANSHIP

Vol. I.

CLEVELAND, OHIO, DECEMBER, 1887.

No. 4.

A TALK WITH PROFESSOR W. J. KINSLEY.

HOW A SUCCESSFUL TEACHER OF PENMANSHIP SECURES SUCCESSFUL RESULTS IN SCHOOL-ROOM WORK.

"I suppose, Mr Kinsley, that you will not object to answering some pointed questions in regard to your methods of teaching writing?"

"Oh, no sir. If by so doing I can contribute to the general fund of teaching experience which the HERALD has started, I shall be glad to talk to you."

in addition to giving them the benefit of the general exercises."

"To what extent do you think it advisable to give personal instruction?"

"My plan is to arrange my class instruction so that it will cover as large a field as possible, and to *give that first*. The remaining portion of the time I spend in personally examining the work of each student, which I do systematically, and with expedition, so that a large number may be carefully attended to in a short time. If I find a particular fault in the work of some one student which is not general, I point it out and suggest a

"I cannot say that I use any method which is especially new. Of course, having charge of three hundred penmanship students daily, I get a good point occasionally. I try to get the student in a good position first of all, and then follow by moving the arm from left to right and in every direction, without a pen in hand. Then I try the dry pen exercise-making, tracing ovals without ink on the pen and follow with running oval. The first few lessons are spent in obtaining the best position possible and developing movement, and the remaining lessons in obtaining control over the movement. The best

"Will you name some of your pupils of whose proficiency you are especially proud?"

"G. W. Wallace, who graduated from our special penmanship department last July, and who is now penman and secretary of the Wilmington, Delaware, Commercial College, a young man of nineteen years, I consider the finest all-round penman of his age in this country. There are not three professionals of any age who can excel his flourishing. His writing is strong and bold and quite accurate. F. L. Ellett, Red Oak, Iowa, and D. D. Darby, of Northboro, Iowa, are good penmen, and



The above is photo-engraved from the pen and ink copy of PROF. H. J. PUTMAN, Minneapolis, Minn.

"That's liberal. Thank you. Do you use pen and ink, blackboard or engraved copies in your classes?"

"In class-drill I use both blackboard and engraved copies. I write the copy on the board and analyze it to the best of my ability. Each student is provided with a package of slips and the engraved copy is kept directly in front of him. I also use the board to illustrate and explain the faults which seem to be common in the class, and to show how they may be corrected. For special penmanship students—those who receive private or individual instruction—I write all copies on paper,

remedy; but I do not believe, as a rule, in consuming time by giving personal instruction when the same thing is needed by the class."

"Do you teach muscular movement exclusively?"

"Yes, I rarely mention any other movement before a class. I find it necessary, however, to direct a great many as to how to get along without the finger and whole-arm movements. In the Special Penmanship Department a different plan is pursued, as I have a better control of the student there."

"Have you any special methods of teaching the muscular?"

thing that I can find to give a beginner an idea of what is meant by muscular movement is to place my left hand on his forearm, just forward of the elbow, and hold his hand in position by means of my right hand, while making some very simple tracing exercise. I find this to be better than an hour's talking."

"Do you have trouble with lady pupils on account of tight sleeves?"

"Yes, I usually have a little trouble at the beginning of a term, but I speak plainly about the matter, condemning tight sleeves, bracelets, cuffs, wristlets or other paraphernalia with which it is fashionable to encumber the arm."

are following an itinerant's life now. H. H. Kellogg, penman in the Anoka, Minnesota, Business College, is a successful teacher. J. M. Davis has charge of the Commercial and Penmanship departments of the Nebraska Normal school, Madison, Nebraska, and J. C. Nelson is in Omaha, Nebraska. I have hundreds of pupils engaged in teaching in the public schools, who, although they do not follow penmanship as a profession, are fine writers."

"Have any of your lady pupils ever become skilled penmen?"

"No, but I have succeeded in turning

out some very fair writers of the opposite sex. Yet with the same amount of effort on my part, and apparently due effort on theirs, I can produce fifty good writers among the boys where I can produce one among the ladies—I mean excellent writers. Nearly one-half of my three hundred writing pupils are ladies."

CHARLES EUGENE MCKEE,

The cultured and competent instructor in Penmanship, Commercial branches and Shorthand at The MODERN OFFICE TRAINING COLLEGE, Columbus, was born at Warren, Ohio, November 11, 1866.

His boyhood was spent upon his father's farm. Nature, however, did not intend that he should remain a tiller of the soil, in the literal meaning of the words—but that he should, at a sufficiently mature age, become a laborer in the vineyard of mind, and should cultivate intellects, instead of corn and beans. We doubt not that he was a success in his boyhood vocation, as he has been a *marked* one in the higher vineyard—there being much in common with the farmer and teacher. The one deals with, principally, inanimate matter, and the other with the animate and mental—both endeavoring to induce healthy and substantial growth and development; both trying to remove obstacles which prevent proper expansion and cultivation of existing and primary germs. Because of this co-relation of professions, we account for the fact that the best teachers come from the farm.

Mr. McKee's taste for penmanship was manifested at an early age. His first lessons in writing were given him by S. P. Benjamin, an itinerant teacher. Of him our subject purchased a copy of Mussel-

Normal School at Canfield, pursuing the "common branches," with a view to teaching. In this school all students were entitled to an hour's penmanship instruction, free of charge, twice a week. The class was under the charge of J. H. Stay,

turbulent sea of doubt, unable to return to the starting point, and with little hope of reaching a peaceful haven beyond. This is an experience with which all learners are acquainted, however, and which usually precedes the dawn of a

district school. During this time he gained his first experience as a teacher of writing. He had engaged for the second term, but receiving an offer of the position of assistant teacher of penmanship at the Normal, he resigned, and, during the four weeks intervening, drank from the "Fountain of Pen-arts" the Oberlin College Department of Penmanship.

The following year was spent as assistant penman in the Normal, in connection with pursuing a full commercial course successfully. At the end of the year he was chosen to represent his class in commencement exercises. By this time he had acquired a considerable knowledge of teaching and of our profession, and was a subscriber to all of our penmanship papers. He now assumed entire charge of the penmanship, in both the Normal and the public schools of Canfield. At the close of the year he was earnestly sought to remain, but desiring to labor in a larger field, accepted his present position in Columbus, which he is filling with honor to himself and satisfaction to all.

C. E. McKee is one of the brightest of the new stars in our calling. In executive ability he has few equals among our best professionals; and as a teacher and man he is liberal, progressive and accomplished. He is a member of the Presbyterian Church, and for his success in life—for he is a success—he gives his mother the credit. Always anxious to encourage him, and to stimulate him to nobler actions, her influence upon his life cannot fail to be apparent to all.

INCIDENTAL ITEMS.

H. P. Behrensmeier will attend the Cedar Rapids convention.



This very beautiful and elaborate specimen is given in connection with the article on another page, by PROF. E. K. ISAACS, Valparaiso, Ind.

man's Compendium, which constituted his only guide for a considerable time thereafter. At the age of fourteen he designed and executed a small piece of pen-drawing which was awarded first premium at the county fair. It is useless to add that this early pen triumph acted as an incentive to continued effort; and in the fall of 1883 he entered the Northeastern Ohio

who required that the *muscular* and no other movement should be operated. This proved a serious matter for our young friend, as he had not been accustomed to anything of that sort. His muscles were wild and reckless and would not confine their wanderings to proper limits. One week in this class made of him—apparently—a chiropgraphic wreck, floating in a

bright muscular movement morning.

Being of an experimental turn of mind, Mr. McKee kept working at odd moments, until he succeeded in naturalizing his muscles to such an extent that practice became a pleasure, and he was often astonished at his own work. After two terms of schooling at the Normal, he taught, at the age of seventeen, his first

E. M. Chartier will open the Texas Business College and Institute of Penmanship at Paris, about January 1st.

G. B. Jones conducts a successful writing academy in Wilder's Arcade, Rochester.

J. W. Strokes, Milan, Ohio, does fine automatic pen-lettering, and is the leading dealer in those instruments.

**REPORT
SPECIAL COMMITTEE
MINNEAPOLIS BOARD OF TRADE**

beg leave to state briefly their conclusion of the system and a knowledge of the work that is being accomplished by the

CURTISS COMMERCIAL COLLEGE

The course of instruction seems to be

singularly complete, comprehensive, and

practical and effective under

the thorough system inaugurated by

AND THE FACT THAT ALL

WORTHY GRADUATES FIND

PROFITABLE

EMPLOYMENT

awaiting them is sufficient evi-

dence of the merit of such an

situation as the

Curtiss College

of Minneapolis

City of Minneapolis on possessing so thorough and admirable an institution and
recommends the adoption

Congratulating
of the following resolutions.

BOARD OF TRUSTEES

COMMERCIAL COLLEGE

an institution of

high reputation,

standing merit and great usefulness to the busi-

ness community of the Northwest.

*that in its methods, management and results, it strongly commends itself
to the entire business community in which it has grown up and*

with which it is so honorably identified.

COMMITTEE

Geo. R. Pillsbury, Pres. C. C. Sturtevant, Secy.
David Blakely, A. B. Nettleton, Robert Hale,
William Pettit, Richard Chute.

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The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, twenty-five cents a year. Single copies, ten cents each.

A special Premium offer on page 7 & 8.

Do not send stamps when postal note can be obtained.

Remittances should be made by Postal Note or Registered Letter.

ADVERTISING RATES:

1 inch, 1 month, \$2	3 months, \$5	1 year, \$12
3" " 1 "	4" " 3 "	10" " 1 "
5" " 1 "	6" " 3 "	20" " 1 "
7" " 1 "	8" " 3 "	30" " 1 "

CLIP RATES:

5 to 10, Sixty-five cents each.

10 to 25, Sixty cents each.

25 to 50, Rates made known on application.

These rates include the "Alphabets" as premium.

We will exchange some reliable information, stories of teacher—in fact, business or other kind, from the live School in the land, to act as our representative, and to solicit subscriptions and advertisements for the HERALD. Write us at once.

Owner of Publication, 524 PEARL STREET.

Cleveland, Ohio. W. D. SHOWALTER, Editor and Publisher.

Entered at the Post Office, at Cleveland, Ohio, as second class mail matter.

YULE-TIDE FANCIES.

In the early days of business college history it was customary to advertise to teach a certain "System" of writing—but that custom has become nearly obsolete.

Is it pertinent to ask ourselves the cause of this state of desuetude? Does it argue that our professionals no longer entertain any regard for system in their teaching? Is it an indication of progress or retrogression?

We are inclined to believe that this state of things is in perfect keeping with the general advancement in methods and ideas which has characterized the last few years of our work. Teachers are doing their own thinking, and are coming to investigate for themselves as to the most practical ways of attaining success in the writing class. To admit that a "system" is taught, would be equivalent to acknowledging

remove the serious and, to some degree, just complaints against our present system, it is necessary for teachers to breathe the air of *actuality* and to strip their courses of study of everything which has not an important relation to the work of the business office. While business men cannot always be teachers, teachers should always be thorough business men.

* * * * *

A correspondent suggests that there is a "marked difference between mere plain writing and practical writing." This difference comes, doubtless, from the commendable—but overdone—efforts of some authors to simplify forms of letters in business writing. These abbreviations, while diminishing the number of strokes in a letter, do not preserve the individuality of the forms to such an extent that they may be rapidly made and still retain their legibility—without which all writing is worthless.

* * * * *

Rivalry in business college work seems to be peculiarly productive of jealousy and back-biting, if we are to judge from a num-

ber, we are pleased to present in full, as below, a copy of the

PROGRAMME

OF THE

WESTERN PENMEN'S ASSOCIATION.

At Cedar Rapids, Iowa, beginning Monday, Dec. 26, 1887, and lasting five days.

MONDAY.

Organization and report of Secretary and Treasurer. P. M.—ADDRESS OF WELCOME.—(To be supplied.) Response by C. N. Chapman, President. Reception and Socials.

TUESDAY.

8:30 to 9:30 A. M. Discussion—How much time in each lesson in penmanship should be devoted to movement exercises?

Opened by L. W. Pierson, followed by the members.

WEDNESDAY.

8:30 to 9:30 A. M. Speed in class drills in word and sentence writing, by A. N. Palmer.

10:30 to 11:30 A. M. Lesson to beginners in a business college, George R. Rathbun.

THURSDAY.

11:30 to 12 A. M. Miscellaneous. 8 to 3 P. M. Discussion—Should whole-arm movement be taught in a business college?

Opened by B. C. Wood, followed by the members.

FRIDAY.

8:30 to 9:30 A. M. Lesson to advanced pupils, W. D. Hoff.

9:30 to 10:30 A. M. What shall we do to bring the standard of penmanship in the public schools? W. N. Ferris.

10:30 to 11:30 A. M. Abbreviated Capitals. C. N. Crandall.

AFTERNOON.

Election of officers and general business.

Combined movement. W. J. Kinsley.

11:30 to 12 A. M. Miscellaneous Topics.

12 to 1 P. M. Games.

Muscular Movement. A. J. Scarborough.

3 to 4 P. M.

Penmanship in business colleges. G. W. Brown.

4 to 5 P. M.

Drills in business writing. E. H. Robbins.

Evening.

Address—Illustrated.

Forged and Disguised Writing. D. T. Ames.

8:30 to 9:30 P. M.

Flourishing. A. H. Hinman.

9:30 to 10 P. M.

Discussions.

FRIDAY.

8:30 to 9:30 A. M.

Lesson to advanced pupils. W. D. Hoff.

9:30 to 10:30 A. M.

What shall we do to bring the standard of penmanship in the public schools? W. N. Ferris.

10:30 to 11:30 A. M.

Abbreviated Capitals. C. N. Crandall.

AFTERNOON.

Election of officers and general business.

"SOMETHING FOR THE BOYS TO WORK AT."

BY E. K. ISAACS, VALPARAISO, IND.

The original of the illustration on page two was executed some four years

ago, which explains the "greeting" on the card in the foreground. While some of the HERALD readers may have seen this piece of flourishing before, I am quite certain it will be new to a great majority, and in a response to a request from the editor to "give the boys something to work at for a month or two," I "give" this design with the earnest hope that the boys, and girls, too, may find something in it worthy of study and imitation.

The original was about three times the size of cut—it was photo-engraved—not hand-engraved.

At first sight the learner will probably exclaim: "O, that's too fine and complicated, I can never make that!" But do not be too hasty in your conclusions. By more careful study you will observe a certain system pervading the whole, and when once you get anything systematized, it will appear simple to you.

Notice that the cluster of branches are arranged systematically, those extending toward the right having their complementary ones at the left. The learner may sketch in these branches with lead-pencil—that is, the stem or centre line of each branch may be sketched in lightly with pencil, in order to get the different branches located properly. Lay off your design twice the size of the copy, and by "twice the size" is meant twice the dimensions each way, making it really four times as large as original.

In all your flourishing, try to make the lines cross each other at right angles or nearly so. Owing to the multiplicity of lines in accompanying design, the critical eye may discover some exceptions to this rule; but in the main it has been carried



Executed, originally, by PROF. S. J. PRIDGEN, the accomplished penman of Moore's Business University, Atlanta, Ga.

ber of instances brought to our notice. We cannot see why honorable competition should never friendly or fraternal ties, but it rarely fails to do this. Teachers and educators, however, who are of sufficiently broad and liberal views to render them deserving of the titles, will not dishonor themselves or their calling by denouncing a brother as a rogue, ignoramus and general scoundrel, simply because he may operate a school in their own immediate territory. Such tactics do not serve to gain for anyone the favor of the intelligent, and are the means of lowering the status of the calling in the eyes of the disinterested.

A GATHERING OF SCRIBES.

REPRESENTATIVE TEACHERS FROM BOTH

EAST AND WEST IN CONFERENCE.

About the time this issue of the HERALD reaches its readers, an important educational meeting will be about to convene out in Iowa. While the report of its proceedings must wait until next

3 to 4 P. M. Philosophy. C. C. Curtiss.

4 to 5 P. M.

Itinerant teachers: how should they organize and conduct classes? A general discussion to be opened by A. E. Parsons.

Evening—Entertainment.

WEDNESDAY.

8 to 9:30 A. M. Penmanship in county institutes. C. J. Conner.

9:30 to 10:30 A. M.

Speed in Figures. C. H. Fierce.

10:30 to 11:30 A. M.

My method of teaching business penmanship. A. H. Hinman.

11:30 to 12 A. M.

Miscellaneous topics.

2 to 3 P. M.

Music as an adjunct in teaching movement. G. R. Rathbun.

3 to 4 P. M.

Business Writing. W. H. Whigham.

4 to 5 P. M.

Miscellaneous topics and discussions.

Evening.

An experience meeting.

THURSDAY.

8:30 to 9:30 A. M. Application of movement to form. C. H. Pierce.

9:30 to 10 A. M.

Methods of teaching large classes. E. K. Isaacs.

10:30 to 11 A. M.

out. Even the branches dropping downward or extending heavenward are seemingly cognizant of this rule, and "cross each other at right angles or nearly so."

I am somewhat curious to know how many strokes this design contains, but never had the time or patience to count them. I shall remunerate in some way any of the HERALD learners who may have the time and patience to count the strokes—excluding the simple work and lettering—and who will report the same to me or through the HERALD.

I shall also be very much pleased to receive specimens from all who may feel that they are making a reasonable success of this design.

PEN-ART INSTRUCTION.

BY ANNA NINTIN, GRANO ISLAND, NEB.

ARTICLE I.

We present the accompanying piece of pen drawing as a specimen of ornamental penmanship and believe that those of our readers who feel disposed to try copying it will find as easy a design as they have ever attempted to execute.

No one is prepared to begin the study of ornamental penmanship, however, without first supplying himself with a set of drawing instruments. These may be had at any book store.

In making an elaborate piece of pen-work, the part on which you are most uncertain should be made first. That is, if you desire to execute a piece of work containing both pen drawing and flourishing, you should, so far as possible, make the flourish first, for the reason that in making rapid flourishes you are much more unlikely to get your best work.

In this design make the large circle first with a pencil. Next make the flourishes on the sides and in case you fail to get them as exact as you desire, the little work is lost by taking a new sheet and commencing again.

Next pencil out the pallet and brushes carefully. If you have not a paste board pallet of proper size to get the outline from, you can trace the one given in the design on this paper.

Shade the brushes and branches next taking special care with all the details. The last thing done should be to trace the outline of the pallet with a pen.

One of the greatest difficulties with beginners is to stop when they have finished a design. The secret of success in producing first class ornamental pen-work lies largely in getting an artistic appearance with as few strokes as possible.

NO SHADE.

BY J. B. DURVEA.

Article on first page of October number of HERALD, entitled, "Teaching Business Writing," has been eagerly read by me.

If you were preparing a young man for a district school teacher, would you compel him to spend most of his time trying to get a little Greek? If you were training a young man for any vocation would it be doing him justice to compel

him to spend most of his time on something which does not pertain to that position in any way?

No? Then why do you compel students in bookkeeping to work so hard acquiring a slow, shaded handwriting, which they cannot use satisfactorily in business? Business men do not want shaded writing in their books! They want rapid, unshaded, unflourished, neat and legible penmanship—not only for their books but for their correspondence. I have talked to them about this matter and know that I speak their sentiments.

A short time ago I wrote up two pages of a journal, one written in a smooth, unshaded hand, the other in a smooth shaded hand (and many times better than any six months student could write), and took them myself, to all the prominent business men in Des Moines, including all the wholesale houses where the largest salaries are paid bookkeepers, and I have found but one man who favored the shaded writing, and he is proprietor of a small tailor shop, and I do not suppose his books are very extensive.



MISS ANNA NINTIN,

Than whom there is no better penman among the ladies of our country, was formally introduced to the shifting scenes of planetary life, in Mt. Morris, Illinois, twenty-one years before this issue of the PEN-ART HERALD came from the press. At the age of eighteen she had completed the high school and university courses of study, and since that time has

tained, mainly, from Professor A. M. Hargis, one of the proprietors of the Grand Island Business College, in which institution she is now teaching.

We are glad to be able to present, in this issue, the first of a series of illustrated articles on ornamental penmanship, from the pen of this distinguished lady—accompanied by her portrait and autograph; and we can assure our friends that in her designs and instructions they will ever find much of interest, merit and value. On behalf of the profession it espouses, the HERALD says, in emphatic tones, and heartily, *Long live the QUEEN OF PEN-ART!*

A SUGGESTION TO THE STUDENT OF PENMANSHIP.

The fact that you cannot enjoy the personal instruction of some professional teacher is no reason why you should despair of learning the art of penmanship. In fact, if you properly use the means right at your command, there is little need of taking a costly course in some distant school. Only keep one thing forever before your eyes—that is, you have brains, intellect, intelligence, mind, and reason, with muscles which need to be properly trained by these forces, and it matters little whether you ever see a more skillful penman than yourself—success is certain.

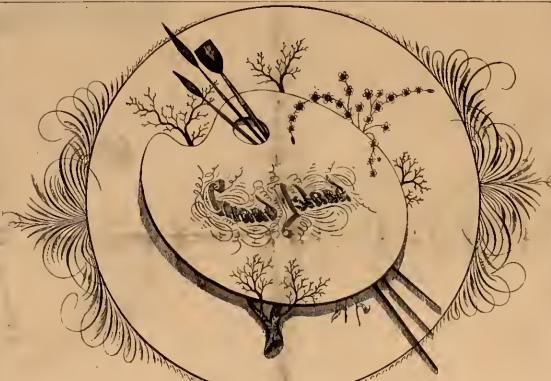
There is nothing which will take the place of thinking. Throw off the shackles of ignorance, and determine to investigate and compare. If you have before you a specially attractive specimen of penmanship, try to find out what kind of training is required before you will be able to equal it. Do not allow dazzling results to disunfound you. Admiration is not coupled with wonder when brains are back of it. The class of people who are easily amazed at a new thing are not the class who excel in their different lines of work. Wonder never discovered a hidden reason, or unearthed a buried truth. In learning penmanship the exercise of brain-force is just as necessary as it is in the pursuit of the most difficult of scientific investigation.

Do not look at a meritorious piece of pen-work, and exclaim: "ELEGANT! I don't see how it is possible to do such fine work with a pen!" That is wonder. But rather talk after this fashion: "This piece appears to be very skillfully done; but I'll systematize its parts, become acquainted with the causes which produced it, and see how well the author has exercised them." That is admiration coupled with intelligence.

The Writing Teacher, Richmond, Va., is now a twenty-four-page magazine. The last issue is a gem, and should be examined by everyone who loves penmanship or its literature.

E. L. Burnett is the "Representative" who sketches and portraits appear in the last *Art Journal*. He well deserves the distinction.

The Western Penman promises an unusually fine number for December. The November issue contains an excellent specimen of pen art from the hand of Professor H. J. Putnam.



This neat and artistic pen-picture was photo-engraved from a pen and ink copy executed by Miss Anna Nintin, Grand Island, Nebraska, and is designed to illustrate and accompany her article on pen-drawing.

The more prominent a man or the larger the establishment the louder they spoke in favor of the unshaded and against the shaded writing. I consider this a fair and impartial test of the style of penmanship demanded by business men.

Penmen who teach slow, shaded writing to a student in bookkeeping are making a great mistake. They ought not to waste the valuable time of any young man by having him learn that which is of no real benefit to him, and, in many cases, a real hindrance.

I teach students in bookkeeping nothing but a plain, rapid style, with no shade whatever, and no flourish. I make two essentials to business writing: First, legibility; second, rapidity. This morning three students in my class wrote the word "shell" twenty-nine times in thirty seconds, and over forty got twenty-five times in the same time, and every word perfectly legible.

G. J. Ketchmer, Cleveland, executes talks, dreams, and sings fine penmanship. He is doing some excellent work in all branches of the art.

taken a commercial course and acquired the greater part of her skill with the pen.

It is needless to refer to the fact that it is only within comparatively recent years that ladies have seen fit to cultivate the art of fine penmanship, either as a desirable accomplishment or for professional uses. It would seem, however, that, as far as natural capability for and adaptation to this work, counts in attaining proficiency in pen-art, the milder sex must ever claim the ascendancy. Woman's proverbial inherent appreciation of the beautiful, her superior taste and delicate sensibility; her critical eye and her comparative and analytical tendencies, all combine in rendering the highest skill in any branch of penmanship within her immediate reach. Reflecting, then, that for every year of her life there are, in our own country, at least a million of women with sufficient natural ability to gain an equal amount of skill with an instrument which every one of them use, daily, we cannot help concluding that Miss Nintin is deserving of all honor for her acknowledged superiority in the realm of the "Queen of Arts."

Her instruction in penmanship was ob-

PENMANSHIP IN PUBLIC SCHOOLS.

BY C. N. CRANDLE.

ARTICLE NO. II.

In this issue of the HERALD we present a series of movement exercises beginning each line with a plain business capital, with several small letters, for the purpose of sliding the hand on the paper as the pupil writes, and ending the line with a plain capital.

A Aaaaaaa S

Notice the form of capital A, close the top, make last downward stroke straight, and finish with a right curve one space high. Practice this letter for at least five minutes, using the utmost care with each effort. Now take the exercise in the first copy. Combine capital A, five small n's and capital S without lifting the pen. It would well for the exercise to practice the capital S for five or ten minutes. Before making the first stroke notice the first stroke of capital S, make a full right curve, turning short at the top and finishing with a free slide of the hand, lifting the pen on the first line a little below the crossing. Practice this exercise until you have the ability to slide the little finger on the paper with ease.

B Boooooo H H

In making capital B you will notice that the pen was lifted at the bottom of the first downward stroke. In this letter do not try to retrace from the bottom of the first stroke to finish the letter. If you do retrace the result will, probably, be a loop; besides you cannot make a graceful capital B with the combined stroke, therefore we prefer lifting the pen at the bottom of all such strokes. Begin the finishing part as shown in first capital B. The top and bottom of this letter should be of equal width, forming the loop inside of the finishing part and as near half the height of the letter as possible. After practicing the capital B a few minutes, join the small o's without lifting the pen, and at the end of the small o exercise, make the first part of capital H as illustrated in copy. The pupil, by observing each stroke carefully, can get the impression on his mind, so that the stroke may be reproduced on paper intelligently. Practice this exercise something less than three thousand times, closing each small o at the top and making five letters in each exercise.

C Caaaaaaa M M

The above line is one of great importance to the beginner. After practicing the capital C, as illustrated, join several small a's and follow with the first part of the capital M. Do not lift the pen after the first stroke of a small a. After making the first part of the capital M, place the pen on about mid-height of the first part of the letter and finish without lifting the pen. Make each part of the capital M round at the top and be sure not to omit the finishing stroke. Study carefully the first part of the capital C. The common fault in that letter, is to make the loop too small. A few hundred studied trials at this exercise will give you a very good idea of its nature.

D Dooooo M M

Practice on the capital D after giving it careful study in regard to the loop at base line, also the finishing loop at the top. Avoid making the letter too wide. After you can make the D quite well or can slide the hand with ease, join the six small o's finishing with the first part of the capital N. In making the small o exercise, notice each letter is round at the top, having a short turn at the base line. The faults to avoid in this exercise are: (1) making the letter sharp at the top after first part; (2) sharp at the bottom; (3) closing the letter at the top so that it would look too much like a small o. Finishing the capital N the same as M, except the last part of the N is a little higher than the last part of the M.

E Eeeeeee X X

The capital E is considered by many to be the most difficult capital in the alphabet. Don't let this expression discourage you. We think if you have acquired a good free movement and understand the form of the letter, it will be quite easy to place the form on paper, as you have it in your imagination. Notice closely the top of the capital E. The common fault is to make the first part of the capital too straight, making the letter flat. Notice that the lower part or oval of the letter has a broad turn at base the same as given for the capital O, the E and O being similar in this respect. If we can make one letter well, we have practiced certain parts of the other letter. Avoid making the first part of the capital E too small. This is the common fault. Make the small e exercise and follow with the first stroke of capital E. The last part of the E should be made with a rapid movement and finished the same as a small letter. Be sure to get a loop on each small e and make the letters one space high, or, in other words, one small e should occupy one-fourth the space between the ruled lines of your paper. The downward stroke of the small e is almost straight, making the cross a little above the base.

F Fuccccc G G

Practice the first stroke of capital F until you can make the proper curve at top and bottom. Make the top, or cap of letter, with a free slide of the hand, forming a double curve; leave a little space between the two parts. The characteristic mark of the F should be made last. You will observe we make small c without loop at top. Practice this exercise with rapid movement and make a capital G at the end of each trial. Study the G carefully. First stroke full curve, short turn at top—cross first about in centre and finish as per copy.

G Gooooo V V

Having explained the capital G in the line with F, we will simply speak of the w and v exercise. In the above copy notice the finish of the small w is the same as the last part of the v. All parts of the w should be sharp at the top. The common fault in making the small w is in getting it too wide. Practice this exercise with care. The capital V is round both at top and base, with finishing stroke two spaces high, or two-thirds as high as the letter.

H Haaaaa K K



In this exercise we have given a combination of seven small r's, following the capital H. The pupil should study carefully the top of the small r. Notice after making the first stroke, the next line retraces the first a very little, making a short curve for what is termed the shoulder stroke, then finishing as you would finish the small n, that is, straight line and right curve. The small r should be made one-fourth of a space higher than the other short letters given in this lesson. The object of making r higher is to give it a more graceful appearance and better proportion. The k at the end of this line, first part same as capital H, the difference being in the finishing part. Notice that the double curve at the top of the finishing part joins the first part of the letter about one and one-half spaces above the base line; at that point make a very short curve joining the straight line and finishing the same as small r. The common fault with the beginning in writing a small r is getting a loop at the top and forming an angle at the shoulder part of the letter, thus making it too flat on the top, and otherwise spoiling the appearance of the letter. Any reader of the HERALD who is interested in the work and feels that he would like to ask any question in regard to teaching the subject of penmanship in common schools may be perfectly free to write to the author of this series of lessons. The questions will be answered through the columns of the HERALD each month. All questions pertaining to this course of lessons should be addressed to C. N. Crandle, Dixon, Ill. And in order to have the answer appear in the issue of the HERALD which will contain my next lesson, the question should be in my possession at the earliest possible date. In our next we will give a series of exercises of vast importance, not only to the pupil of the public school, but especially to the amateur penmen and teachers.

Dixon Ill., December, 1887.

C. E. JONES.

The real heroes of a crusade are not always those wearing the brilliant plumage of leaders, but more frequently are they the honest, sturdy, hard-working toilers, who bear the burdens in the torrid noon-day sun of discouragement, and who seek only to find their duty that they may bravely perform it—not those who, like verish haste to become great, attempt to

scale the heights at a single glorious bound.

Our good friend, Professor C. E. Jones, principal of the Commercial and Penmanship departments of Tabor College, out in Iowa, is such a worthy example of manly manhood in the school-room, in private life and in our profession, that we have determined to tell the readers of the HERALD something about him, and with his consent—given somewhat reluctantly—we are pleased to present, in the above cut, a reflection of his features, by which he may be identified at the Cedar Rapids Convention during the holidays.

Mr. Jones was unknown to the census takers until May 1st, 1863. He had no schooling of any kind until twelve years of age, and then only such as was furnished by frontier schools. At the age of fifteen his parents removed to Fremont City, Iowa, where he attended town schools for two years, beginning to teach at the end of that time. By means of teaching in district schools, and doing other work, he procured sufficient means to carry him through to the senior year of a classical course of study. He graduated from Eastman's College, Poughkeepsie, N. Y., in February, 1884, and took a special penmanship course at the same institution in 1886. He had, about this time, a good wholesome taste of the itinerant work of a writing teacher, and, in 1886, assumed the principiership of the Tabor College business department. He commenced here with comparatively a complete dearth of students, but, by energy and hard labor, has created a first-class, practical training school, and, during the last six months, has enrolled one hundred and forty students.

He was one of the prime workers in the movement to establish an independent National Penmen's Association, and traveled a distance of a thousand miles to attend its first session.

Mr. Jones, in addition to being a proficient artist in other branches of penmanship, is one of the leading automatic pen artists of the country, and is a successful teacher of everything connected with his line of work.

He is a firm and substantial friend of the HERALD, and is responsible, to some extent, for the rapid growth it is enjoying.

H. W. KIBBE

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SOENENKREN'S 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 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CLEVELAND, OHIO, JANUARY, 1888.

No. 5.

A WORTHY BUSINESS EDUCATOR.

Professor Frank D. Gorsline, whose portrait and autograph are here presented, is one of the most successful of the younger members of the Fraternity Educational and Penmanship. While having entered the business college work within the past three years, he has built up a school which justly ranks among the foremost in our country.

Professor Gorsline is a gentleman of about one hundred and twenty seasons in the matter of age; the foundation of his penmanship and business knowledge was laid through a course of instruction in the Grand River Institute, Austintown, O., the penman of the school being Professor M. L. Hubbard, one of the early teachers of Professor U. McKee, Oberlin. Not a few of his days and nights have been whiled away in the uncertain ways of the itinerant teacher of writing, his experience in this field having been productive of much good, financially and otherwise.

His success in the management of the Ohio Business University is not surprising, as he thoroughly merits it all. Being of an enterprising nature, observant and ambitious, he has utilized every available means for improving his institution, until its every appointment and facility is on a par with the finest schools of its kind. Having gathered about him a faculty of marked proficiency and adaptability to the work—all of whom are excellent penmen—his future prosperity will be a matter of certainty.

By marriage he is connected with some of the best families of the "Forest City," and in the conduct of his institution he is greatly aided by his estimable lady, whose musical and other talents are remarkable.

It is safe to predict that in the next decade of business college history few names will play a more conspicuous part than his.

THE CAUSES OF ERRORS IN WRITING AND HOW TO CORRECT THEM.

BY S. R. WEBSTER.

An essential element in "teaching power" is the ability to not only detect defects in the pupil's work, but also to determine the direct cause of such defects.

I am convinced that errors in the writing of careful pupils are results of two causes—causes that more widely differ from each other than the remedies usually applied in correcting them.

It is not the design of this article to attempt to classify errors, and separate

essentials from non-essentials in the hand writings suited to the different callings of business and professional life. Such an attempt would, doubtless, lead to much discussion as to what should, with the greatest good to the learner, receive the prominence under given conditions. But what I desire is to urge those who are actively engaged in teaching to seek to penetrate the errors they deem important

as the arm and hand obey the will; but, on the other hand, the form produced, if not an exact counterpart of the mind-picture (which every penman knows to his sorrow will rarely be the case), tends to change that mental picture through the visual organ, and an adjustment of the one to the other immediately begins to take place.

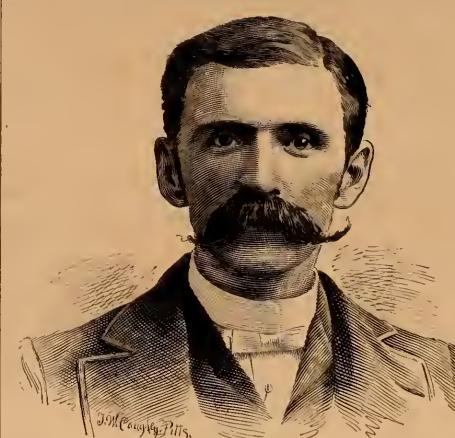
This principle is sometimes brought

of the parlor takes the form of the new arrangement, and what seemed out of place at first, seems now—under the perfect accord of mental and external pictures—to be the most harmonious arrangement that could possibly be made. The same is true with respect to nearly every object of daily association. Even the tumble-down buildings of a village do not present the same incongruous appearance to those who see them daily as they do to the stranger passing by. Why, then, should we expect the same feelings of pleasure and delight to tingle through the sensoria of him who dashes off that unsystematic hand and of him who reads his productions? But this principle of the adjustment of the mind-picture to the external object shows the importance of placing accurate forms before the pupil and keeping them there during his disciplinary period, and of making him thoroughly familiar with the forms and proportion of letters.

The errors belonging to the second class are called muscular, because they are the results of the disobedience of certain muscles of the arm and hand. These errors predominate in the productions of the unskilled pen, growing less and less as the hand is brought under the control of the writer, while the mechanical errors become more and more prominent, the two classes finding a common center in the established hand of each individual.

In the process of training, what is needed for the correction of muscular errors is practice, with frequent reference to correct forms that the mind picture may remain unimpaired by the faulty productions that are continually appealing to the eye. But practice for the correction of a mechanical error should never be prescribed until the pupil's mental picture of the form in question has been changed. Mechanical errors are not discovered by the pupil without the use of certain aids, such as well written copies or an application of the rules of measurement; but he is conscious of muscular errors, unless they very closely coincide with his mind-picture, the moment they take visible forms.

If the above is conceded by the reader, some of the advantages gained by being able to detect the true source of errors are at once apparent. (1) It enables the teacher to economize time. (2) When discovering that an error is muscular he can give the pupil a word of encouragement that will incite him to renewed efforts to attain satisfactory results, instead of deepening the gloom of discouragement that already overshadows him in



F. D. Gorsline.

to correct and discover their causes. This feature of school room work does not always receive due consideration.

The errors of the first class to which we desire to refer are sometimes called mechanical, because their production has become purely mechanical by continued repetition, being results of causes of imperfect impressions upon the mind. Perhaps I should say results and causes, for I doubt if a defect in the mind picture can be attributed wholly to an original misconception of form. If there was an original faulty impression upon the mind there would certainly follow a defect in the execution corresponding with the defect in the mind-picture in such measure

home to us with considerable force when we enter our homes and find that certain changes have been made in the arrangement of the parlor furniture. Although the refined taste and critical eye of the ruling spirit of the house may have wrought decided improvements and produced most pleasing results, yet things seem to be out of place. These do not seem to be that harmony and accord in relation of object to object that formerly existed. The picture does not immediately fit our minds. (No allusion to those good fellows who condemn graceful and systematic forms); but the adjusting process is commenced with the first glance, and as time passes on our mental picture

consequence of his failures by an untimely criticism. (3) When discovering that an error is mechanical, he knows at once that the appeal should be made to the mind, and this must be done unless he would do his pupil positive harm. (4) It enables the teacher to have a definite aim every time he glances at a practice sheet, and to expand his energy in such channels as will be productive of the greatest possible good. (5) It elevates him to the true sphere of a teacher and enables him to dignify his calling by efficient labor.

Let every teacher seek to know the true source of objectionable errors in each pupil's work, and, in many cases, the effectiveness of that part of his labor which is devoted to individual criticisms will be increased tenfold.

PROFESSOR S. J. PRIDGEN.

The subject of this sketch, Professor S. J. Pridgen, M. A., was born twelve miles southwest of Goldsboro, Wayne county, North Carolina, September 21, 1866.

His parents were poor, energetic and hard-working people. Mr. Pridgen, the father of the subject of this sketch, was a farmer, and by the sweat of his brow managed to give his son a liberal education. Being the only child in the family, he gives his parents entire credit for what he knows and what he is.

At the age of fourteen, young Pridgen was sent to the King's Mountain high school, one of the most popular military

ments of analytical chemistry and advanced mathematics, had him appointed as an instructor in mathematics. At the age of seventeen he was promoted to the office of second lieutenant in the corps of cadets and soon thereafter he became the regular teacher of penmanship in the commercial department of the King's Mountain high school. These positions he filled with satisfaction to his employers and with credit to himself. In 1885, after resigning his positions, he started for the "Gem City Business College," Quincy, Illinois, of which Professor D. L. Musselman is principal, to complete an extended course in penmanship, etc. After having been graduated with honor from the "Gem City Business College," he was offered at a greatly increased salary, the professorship of penmanship in the commercial department of the King's Mountain high school, one of the most popular military

AN INTERESTING LETTER FROM JAMES W. HARKINS.
HE TALKS ON MATTERS OF LIVING AND CURRENT INTEREST.

CURTIS COMMERCIAL COLLEGE, MINNEAPOLIS, JUN. 5, 1888.

My Dear Showalter.—So you ask me for a contribution to your columns? Are

you not afraid to thus recklessly extend an invitation to one whose literary abilities are quoted at a minimum, or who at least is languishing in the mists of obscurity? I read your article, "Torn from a Private Letter," and somehow, your modest, yet sturdy way of expressing yourself, touched a responsive chord within me, as to the article which drew it forth, we all know the writer too well to think for a moment that he really meant anything unkind or depreciatory. However, I am

admirably commendable; but clean, reliable humor was never yet introduced through the medium of slang phrases and pirated witticisms, which, with their first usage, lost their brilliancy.

Note the descriptive adjectives, abundantly tinted with metaphor; the extravagant phraseology, better fitted for the columns of a sporting paper, than those of journals which are considered by the outside community—whatever may be the private opinion of the profession—to be representative of the erudition of our calling.

I would not have my words construed in a sense that I desired to lower the standard of penmanship, or its occupancy in the columns of our papers. No! In the language of the immortal Pierce, I exclaim, "Long may it wave!" but I would like to see the penmen reudi-



The original of the above is from Prof. S. E. Bartow's pen.

schools in the south. The first year was devoted to classical and scientific studies, and the second to commercial studies and artistic penmanship, under the direction of that accomplished penman and successful teacher of penmanship, Professor R. S. Collins, now of Knoxville, Tennessee. On the thirtieth of May, 1882, he was graduated with high honors, to the degree of *Master of Accounts*.

It was under the guidance of Professor Collins' master hand that he first caught the inspiration of the beautiful in penmanship.

Not thinking his knowledge of classical and scientific studies adequate to his future needs, he returned to the King's Mountain high school, and resumed these studies with a diligence that merits high commendation. In fact, so faithful and diligent was he in his duties and studies, that Professor F. P. Matz, Ph. D., (formerly of the Johns Hopkins University), who was then at the head of the depart-

school. After having accepted this offer, he was soon engaged also as an assistant in the commercial department. After filling these positions for some time, he was called to Greeley, Colorado, to a rather remunerative position, which he filled in an acceptable manner, until he was called to a responsible and well-paying position in Moore's Business University in Atlanta, Georgia, in which he is now teaching with his accustomed effectiveness and success. Specimens of his artistic pen-work have been published in various journals and admired by all who saw them. From a personal acquaintance with Professor S. J. Pridgen, extending over many years, we find it a pleasure, and not a task to write this brief sketch, as well as to predict great success for our former student, in his specialty—Penmanship—which has been truly styled, "The Queen of Arts."

F. P. MATZ,
Charlotte, N. C.,
December 7, 1887.

straying into hay-lofts which may contain hornets' nests, so I'll refrain.

Really though, Showalter, I think your ground extremely well taken, and presumably not difficult to defend, for surely any thinking members of our fraternity will endorse the sentiments you utter. It is unquestionably true that an alarming evil has grown up of late in our midst; an evil which we cannot easily overestimate, since it springs up at the source of a stream which flows to us all.

I refer to the ridiculously light turn our penmanship literature has taken within the last two years. I am trying to guard against extravagant phrasing when I mention this evil, hence the term, "ridiculously light turn." You hit the nail square on the head when you said, "There are a great many penmen who *sadly need the higher style of literature*, and they will never procure it unless it can be obtained in connection with the journals of their profession."

at the charge of illiteracy, and broaden the scope of their world. It would be rank treason for me to say that there exists anything combining so many elements of the perfect and celestial, as penmanship. But dear Showalter, the world is full of good things. Why then expose ourselves to the charge of narrowness of ideas, when by reaching forth our hand we can grasp that which, without detracting from the usefulness of our chosen profession, will make us *full men*.

An article in a recent number of one of our representative papers, written in rather inelegant, but highly expressive language, would serve as a text for a sermon of immeasurable length. Following the advent of a bright young quidnunc to the editorial chair of one of our Western journals, came a style of literary presentation, that was not only entirely new and peculiar to the man himself, but highly entertaining and refreshing.

This young editor had the rare faculty



The original of the above was executed by Miss Maud Evans, a pupil of the skilled Canadian teacher, Professor D. McLachlan.

But of course we have no more of this class than any other community or profession, presumably. (I add the last word because it sounds well, and renders the preceding statement less positive). Still, if we are to be represented in journalism, and place our thoughts and ideas on record before the world, for the sake of our standing, let us dress them in proper and presentable raiment.

It has become a habit with some writers, no matter how serious or practical the subject, to exert themselves laboriously to introduce an element of humor; and if we could recognize it as such, it would be, perhaps, acceptable, if not exactly commendable; but clean, reliable humor was never yet introduced through the medium of slang phrases and pirated witticisms, which, with their first usage, lost their brilliancy.

of presenting dry, but necessary physic, in so palatable and alluring a form, and that we actually smacked our lips and asked for more.

That this new departure was relished, was evidenced by the result, which follows success in any line. The style became prevalent, or rather a sickly attempt at the style. Month after month it has been dimmed into our ears, till at last it grows absolutely fulsome.

Now, Showalter, if you consider it your duty to help root out this *fungus*, I should say from what I know of your capabilities, that you are the man. You will find it necessary, however, to direct your blows at the *effect*. The cause is pure and wholesome, but became polluted by intermingling elements. Does this seem ambiguous or paradoxical?

SUCCESSFUL CONVENTION.

THE MEETING AT CEDAR RAPIDS A GRAND SUCCESS—ENTHUSIASTIC PENMEN.

The second meeting of the Western Penmen's Convention, held at Cedar Rapids during the holiday week of 1887, was an unprecedented success. Never in the history of our profession has there been so pleasant and profitable a gathering of enthusiastic quill-drivers. About ninety penmen were on hand, and unwilling to let the interest flag in the least. Every session was well attended, and the enthusiasm was still at its height at the adjournment.

A business meeting was called Monday night and started the ball. Everyone was on hand Tuesday morning for Professor I. W. Pierson's lesson on move-



S. J. PRIDGEN.

[See sketch on second page.]

speech and said she had gained a great deal.

Those who partook most freely in the general discourses were: C. H. Pierce, I. W. Pierson, W. J. Kinsley, J. B. Duryea, A. E. Parsons, C. N. Crandle, F. J. Toland, C. C. Curtiss, B. C. Wood, A. N. Palmer, and G. R. Rathbun.

The next meeting will be held at Davenport, Ia., and no penman can afford to stay away. — A. MEMBER.

Mr. J. R. McFarren advertises a pen-picture in this issue which will prove an interesting study to the art-loving penman.

J. G. Anderson manufactures poetry to order, and he does it with no faint touch of genius. Try one of his acrostics.



The very skillful flourish given above is reproduced from the pen and ink copy of Miss Anna Nintin, and may be profitably practiced by students of flourishing. We regret that the instructions to accompany it have been delayed.

Of course, your contemporaries cannot presume to dictate as to the style and phraseology of their contributors or advertisers, more particularly the latter, who pay for the privilege; but by putting our shoulders to the wheel, all together, we can, and will crush an evil, as yet in its incipiency.

Hoping you will treat this somewhat lengthy dissertation with patience, I remain,

Yours for reform,
JAMES W. HARKINS.

The reliable advertiser, P. A. Wright, whose latest work on accounts is described on the last page of this issue, seems to be in earnest in his efforts to inculcate in text books real business knowledge and methods. No book-keeper, student or teacher should be without his new work.

ment exercises. Professor Pierson, in his usual manner, fired the interest into everyone present. A lively discussion followed. Next came a drill to beginners in a business college by J. B. Duryea. This was followed by an interesting discussion, and so followed the entire programme.

The following penmen gave drills or lessons—the convention acting in the capacity of students: I. W. Pierson of Burlington, Ia.; J. B. Duryea of Des Moines, Ia.; A. N. Palmer of Cedar Rapids, Ia.; G. R. Rathbun of Omaha, Neb.; B. C. Wood of Davenport, Ia.; C. C. Curtiss of Minneapolis, Minn.; A. E. Parsons of Wilton, Ia.; C. J. Connor of Storm Lake, Ia.; C. H. Pierce of Keokuk, Ia.; W. H. Whigham of Cedar Rapids, Ia.; O. O. Runkle of Marshalltown, Ia.; F. J. Toland of Canton, Ill.; C. Bayless of Dubuque, Ia.; W. J. Kinsley of

Shenandoah, Ia.; G. W. Brown of Jacksonville, Ill.; D. W. Hoff of Des Moines, Ia.; E. H. Robins of Jacksonville, Ill.; C. N. Crandle of Dixon, Ill., and others.

The discussion that followed each lesson was animated and full of interest and profit.

The entertainment on Friday evening was exceptionally fine, thanks to Professor Palmer's efforts. Professor Chapman merited the praise of everyone. His response to the address of welcome was received with cheers. His presidency was perfect; in fact, he kept the work in such a vein that not a minute was lost in idle rambling.

E. Stevens of Waseon, Ohio, made a rousing speech and said that he came there to attend the convention and intended to come again next year. Mrs. Ellis of Little Sioux, Ia., made a cheering

A penman ought to have a library; and in that library there ought to be found all publications and works pertaining, in any manner, to the work in which he is engaged. To particularize, we would urge all who would possess a work on penmanship of conspicuous merit to add to their list of earthly goods at once, "A Series of Lessons in Plain Writing."

Oblique holders are indispensable to the penman; and the firm of Holcomb & Company, to whose card we call attention, are the leading manufacturers of this line of goods in the country.

The Ohio Business University is enjoying unprecedented growth. It will pay young men in search of thorough business training to turn their faces towards this thriving educational workshop.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, Sixty cents per year. Single numbers, Ten cents each.

** See our Premium Offers on page 7 — a Do not send stamps when postal note can be obtained.

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Office of Publication, 502 PEARL STREET
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W. D. SHOWALTER,
Editor and Publisher.

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THE EDITOR ON A THINKING EXCURSION.

Has the HERALD any issue to discuss? any hobby to worry to death? Michael's issue is Rapid Writing; Palmer's, muscular movement. Some anxious brethren are inquiring the nature of the HERALD's pet theories. We have none. The mission upon which we have started is to make our brother toilers stop and *think about the things connected with their work*. The impression that penmanship is a narrow theme, and that new thought upon this branch is impossible, has become alarmingly prevalent. To assist in giving the profession, in which we have spent our days thus far, *a literature of its own*, is our primary object. Our penmanship periodicals—all of them—are excellent in their way. They reflect the choicest gems of pen-art from their picture-like pages. And yet it cannot be denied that the journalistic portions of some of them are secondary. School interests and other matters dividing the thought and attention of the editors of such papers, it cannot be expected that the editorial thought will be the brightest. And it will scarcely be denied, either, that a journal is a dry affair without brightness of thought, intensity and force characterize its editorial and contributed contents. How well we have succeeded in cloathing substantial thought in presentable word raiment—in dressing ideas in a garb suitable for intellectual society—must be determined by those in whose interests we are working. It will suffice for us to say that the task is just commenced, and that we feel that our efforts have been, as yet, but feeble and, perhaps, ineffectual. But in the future we hope to better illustrate our mission and our objects. Let it be remembered that in attempting to present original and suggestive forms of expression we do so for the sake of the thought embodied—not alone for the pleasure of linking together strange and odd-sounding phrases. In the articles and editorials which we shall present, there will be found fully as much of substantial thought and ideas as though we made no attempt to heighten their effect by using as good grammar and rhetoric as we have at command.

Gaskell's Magazine is about the leading paper of its class—if we are to trust our own judgment in the matter, strengthened by like expressions from competent critics. Scarborough is growing brighter and wiser since dividing himself.



Professor S. J. Pruden suggests that it would be advisable and proper to classify the small letter *g* with the loop letters. It has long seemed to us that in systematizing and simplifying the letters of the alphabet, it would be as well to merge the semi-extended group into the extended loop group, or to effect some sort of compromise between them. While this is but a small point, it will repay thought, and we hope that the live teachers will give us an expression of their views upon the subject.

practical ideas and methods with those of such representative artists and workers as Person of Burlington, Putnam of Minneapolis, Stevens of Wauseon, Palmer of Cedar Rapids, Duryea of Des Moines, Behrensmeier of Quincy, Peirce of Keokuk, Wood of Davenport, Curtiss of Minneapolis, Hargis of Grand Island, Rathbun of Omaha, Chapman of Des Moines and Toland of Canton. The extreme cities represented were—east, Wauseon, Ohio; west, Grand Island, Nebraska; north, Minneapolis, and south,



Photo-engraved from the pen-work copy of Miss Mina Losure, whose portrait and autograph appear above.

From all sides we hear of the success of the recent Convention of Western Penmen. Many affirm that it was by all odds the most successful, harmonious and profitable meeting the profession has ever held. There could be no better indication of the increasing importance of our calling and the general recognition it is commanding, than the unparalleled success of the third independent meeting of a penman's association in America. The daily press of Cedar Rapids contains detailed reports of the proceedings of the body; and among those present at its sessions we recognize the names of some of the most prominent professionals in the country: Professor Bayless, the sturdy and hard working schoolmaster of Dubuque, in company with a member of his faculty, Professor French, smiled upon his co-workers at the Rapids; Kinsley left the class-room for a week to mingle his

Kansas City. For the coming year Professor C. C. Curtiss has been elected president; C. H. Peirce, vice-president; A. N. Palmer, secretary; D. W. Hoff, assistant secretary, and G. R. Rathbun, treasurer.

There is something pathetic in the efforts of most young writers to use a sort of sublimity in every expression. The instinct of beauty is so strongly inherent in most amateur press contributors that their compositions—to others—possess a sort of uncertainty and lack of solidarity, which renders the meaning difficult to compass. In nothing is it easier to fail than in trying to assume a poetical, imaginative style of composition. It is difficult to stand amid the hard stones of actualities and hold them up to others clothed in a sunbeam or decked with flowers. Such widely different substances are only capable of

being skilfully blended by the hand of one to whom all forms of expression—all qualities of mind—all shades of thought—all sentiments and emotions—all substances and shadows—are but subjects of his conception, servants of his purposes. The relations of sublime things and material things must be so well defined in his mind that there is no danger of unhappily applying illustrations or of failing to appropriately employ figures of speech.

Planing an idea in a human mind that its development may tend to render the duties of life easier, drilling a hand to perform the duties which await it with skill and facility; guiding, directing, assisting, cultivating, encouraging—these enter into the life of the teacher. But where is the fruit? Where shall we look for the results? The boy for whose welfare the tired teacher labors so hard, enters the channels of business activity, and his old school days remain only as a broken memory. The training received at the hands of the teacher is moulded into money-making power by contact with *realities instead of rules*, but if a grateful memory of the teacher remains, he is rarely made aware of it. To work without results is the most discouraging lot in life, and in no other line of labor are the results so obscure as in teaching. But the teacher must remember that everything bears fruit; we can do nothing without effecting something. The results may not be material; the effects may be hidden; but we can assure ourselves that they exist, that they are known to someone.

MISS MINA LOSURE.

There are but few young ladies whose skill in the different branches of penmanship equals that of the subject of our illustration. In page writing her work shows, probably, to its greatest advantage; and yet she is an excellent general artist, as her specimen of flourishing on this page will fully attest.

Miss Losure is a young lady of education and refinement. While her educational advantages have been limited, principally, to the public schools of her native town of Wauseon, Ohio, she has, by home study and labor, acquired a broader and more varied culture and knowledge than is afforded through those channels.

Being a very poor writer, she determined to improve in this as well as in other directions, and in order to accomplish this, she entered, in the fall of 1886, the Pen-Art Hall, Wauseon, of which Professor E. E. Stevens, well known in penmanship circles, is principal. Her improvement in writing was remarkable; she became fascinated with the work, and devoted her whole energies to the acquirement of skill. After graduating she went to Morenci, Michigan, where she organized and taught a class in penmanship, her success being marked and encouraging. Upon the completion of her term at this place she accepted a position as assistant teacher of our Art in the school from which she had graduated, where she still labors. In the school-room she is energetic, enthusiastic and pleasant, possessing the confidence and esteem of all with whom she comes in contact.

Miss Losure is a worthy example of a successful lady teacher of penmanship, and the fact that she finds our profession congenial and profitable should induce scores of others to enter it.

A LESSON IN PENMANSHIP.

BY R. H. SPENCER.

In preparing this lesson I have endeavored to present my methods of teaching writing in such a light that the suggestions offered herein will lend some new inspiration to all aspiring young penmen who read the *Pen-Art Herald*, and to the teachers of penmanship who have not riden their pet hobbies so long but that they can stop for a moment and consider the views of others and feel that they have been benefited. Yet to the teacher who has been a careful reader of the penmen's papers, it seems to be a task not easily performed, to present anything new from those theories that have been advocated, time and again, by the leading lights in our profession.

That there has been an improvement in the art of teaching writing in the past few years is unquestioned. That I may be confirmed in saying this, I will refer you to the vast number of my brother penmen who are advocating strictly pure muscular movement. There are young men to-day, scattered all over our country, who are writing a rapid and beautiful hand. Why is this so? Because they have received proper instruction in movement. Not many years ago I was teaching in a business college where the head of that institution had the reputation of being one of the best teachers of penmanship in the land. That he got fair results from his teaching I know, but I believe he might have gotten far better if he would have explained to his class what is meant by muscular movement once or twice a week instead of once in two months.

In this age of advancement and vast improvement, is it not time for a revolution in the art of teaching writing to meet the growing demands of business? Certainly there are hundreds of old veterans yet in the field who will stick to and still advocate "whole-arm movement." Not because they think it is the best method to gain practical results, but for policy's sake. They have used "whole-arm movement" all their lives, and for them to reform now is no easy thing.

There are teachers of penmanship in business colleges, whose writing goes through the mails day after day and is held up as a model of practical business writing, but if the same style were taught to their pupils after the fashion it was executed, it would be nothing more nor less than saying to their class, "Here—you have just as much time as you wish in writing this copy; it matters not what movement you use or how many times you raise the pen so that you make the letter exact."

Remember the old adage, "Practice what you preach." If teachers use one style of writing and recommend another, they certainly lack the requisites necessary for successful instructors.

We have a method by which all the letters in the alphabet can be made accurately, with form as good as there are in the Spencerian System, without raising the pen or moving the fingers or lifting the arm from the desk. This movement is the muscular movement, and no other for practical purposes should be taught or used.

For the sake of those who may not be thoroughly familiar with the muscular movement, I will here describe it in the

same words that I employ daily in explaining it to my classes. It calls for two rests, one for the forearm and one for the hand. The arm rests on the desk, on the muscle, just forward of the elbow, which forms a cushion and gives play to

may be practiced to better advantage like the copies here given.

The small letters should be taken up for practice according to their simplicity; of these, the small *o* is the easiest, and is a good letter with which to get the stu-

position, there is one thing else of just as much importance, and that is form. While you are acquiring movement you are gaining a knowledge of the form of letters, so that movement and form must go together.

Don't continually harp on absolute accuracy and hairbreath analysis. This will tend to influence the student in a cramped finger movement, and writh and twist around like a contortionist. Insist upon neatness and every attempt to better the previous letter, and you will have your class making rapid strides.

Short word copies are the best. Short sentences may also be used.

To be a successful teacher it is necessary to execute well, be full of enthusiasm and dead in earnest.

SORRY.

To our exceeding great regret and annoyance the *HERALD* is about a week late this month. We aim to get out about the twentieth of the month of issue; but the larger part of our cuts were injured this month, compelling us to have the work duplicated—which has caused the delay. Those of our constituents who have had experience in procuring engravings can understand that delays are sometimes unavoidable. The following from our engraver will explain the matter:

PITTSBURGH, PA., Jan. 19, 1888.

ESTEEMED FRIEND:—I know you will pardon our delay on the pen-work sent us some days ago. We met with an accident that compels us to do this entire work (save the portrait) over again. We hope to have it for you next week. It was purely an accident and not carelessness. It seems sometimes the more we endeavor to do for our friends the more obstacles.

Truly yours,
J. W. GAUGHEY.

JUST A WORD.

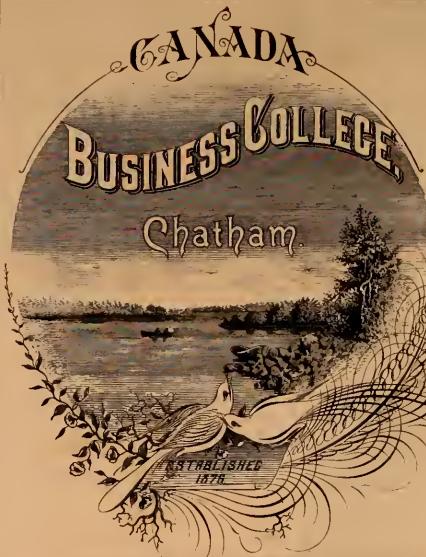
Are you pleased with the *HERALD*, my brother? Do you regard it as a valuable help in the work of the office or schoolroom? If you are convinced that it deserves your patronage, why not extend it at once? Can you not do something for the prosperity of the paper? Would not a little effort on your part secure a few extra subscribers? Suppose you look around and see if you can find a friend or pupil who would profit by its visits. May we not rely upon your cooperation? We hope to hear from all of our professional friends during the next month.

SPECIAL OFFER TO SCHOOLS.

Desiring to further extend our rapidly increasing school circulation, we will give to each school sending us within the next thirty days a club of twenty-five subscribers—at special club rates—three inches of single column advertising space in any issue desired. This offer is made to double our subscription list within a month. If you feel like taking advantage of it, please write us at once for special club discounts.

MARRIED.

On Monday evening, January 23, at the residence of the bride's uncle, Mr. Frank Sealand, 1522 Dare street, Cleveland, Ohio, by the Rev. Dr. Robinson, pastor of the Franklin Avenue M. E. Church, W. D. Showalter, editor of this journal, and Miss Frankie M. Crane were united in marriage.



This design is from the skilled hand of Prof. C. C. Maring, formerly connected with the Canada Business College, Chatham, Ont.

the hand. The hand rests on the tips of the nails of the third and fourth fingers or on the tip of the little finger—either way is good. Now when you practice, bring the muscle forward of the elbow under control, letting the tips of the

dent started on the right track in using the correct movement and spacing. In writing this copy, in order to keep your class wide awake, you should count one for each letter and write from one hundred to one hundred and twenty per



Prof. B. H. Spencer of Albany, N. Y., whose penmanistic ideas and convictions are presented in his lesson this month, wrote the copy for the above exercises.

fingers slide on the paper in the direction of the pen point. The copies given in this lesson should be practiced with this movement. I think it best for beginners to practice the capitals singly without being connected, but after a free movement is acquired and sufficient skill, they

minute it is also a good plan to have your class write crosswise, with the paper reversed. They will learn, in this way, to write straight across a page of unruled paper.

While you should constantly insist upon proper movement and an easy, graceful

1888. A HAPPY NEW YEAR. 1888.

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- We introduce and open a set of books—Proper arrangement of Columns in a group—Invest Cash in the business—Open the Partner's Capital account; also an account for Cash, Expense, Office Furniture, and Furniture Bank—How to open a deposit—The sign of Debit and Credit in the bank account—How to dispose of a deposit and cash it—How to close the Cash—Importance of proving the Cash every evening—How to post from the Cash-book—How to close it.
- Buy goods on credit—Open an account with three creditors—When posting should be done—How to regulate space for Ledger accounts—How to arrange them for convenience—Lock Ledger explained—Accounts Ledger—Purchase Ledger—Sell goods on credit—Open an account with four customers—Importance of keeping the address of employees and others—How to post from the Journal and the Sales-book.
- A customer settles by note—Open a Bills Receivable and a Discount account—Difference between a memorandum and an entry—Settle with a creditor by note—Open an account for bills payable—Charge up more goods—Requirements of the business suggest what accounts to open—Initials only necessary—What is a note?
- Keep the ready Cash—A customer settles in cash less the discount—Settle with a creditor by giving check on bank—Petty Cash—How to dispose of small items of expense—Open an account with a salesman—How to dispose of retail sales—Five questions in proving Cash—Answers thereto—Five more in counting money in the drawer—Answers thereto.
- Discount a bill—Open a Discount account—Difference between Interest and Discount—Find and prove worth of a note—A creditor draws on us at sight—Pay-day—Fall-roll explained—How to dispose of the matter when part of the employees are manufacturers—How to keep the hand account straight—Buy goods and settle for them by note—How to dispose of the matter when a new customer comes in—How to settle with a customer—Business method versus Commercial College nonsense—Petty Account Receivable—Enter more goods.
- Negotiate a loan at bank—How it is done—What regulates the rate of interest charged—Paying other people's account to instructions of a creditor for his account—Why checks should not be entered in Cash-book soon as drawn—A customer returns damaged goods—Another customer declines to pay for cash and carriage—How to do it.
- Two customers settle by note—How both are disposed of at the same time—We transfer one note to a creditor in part settlement—Buy more goods on credit—A creditor draws on us at 10 days sight—When the book-keeper would be permitted to sign the firm name—When he would not be permitted to sign it—Power of attorney—Absurdity of not allowing the book-keeper to indorse checks for deposit—How to do it—Customer—Creditors—Bank.
- Additional investment by one partner—Two customers request us to draw on them at sight—Their object—How we would proceed in the matter—Open an *Exchange* account—When and how to dispose of the differences that arise in cash settlements—Importance of being methodical—Buy goods C. O. D.—Importance of explanation in every cash transaction—Return of the transferred note—Counter entry in the Cash-book—When the year and month must appear on the books—How to enter goods sold C. O. D.—Exchange on New York.
- Receive by the same method a remittance from two customers, less discount—How to dispose of the matter when the money we receive includes a part that must be handed to another—An error due to inexperience and lack of judgment—Pay two other creditors by giving check—Draw on a customer at 15 days sight—Charge up more goods.

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THE PEN-ART HERALD

DEVOTED TO THE LITERATURE
OF PENMANSHIP

Vol. I.

CLEVELAND, OHIO, FEBRUARY, 1888.

No. 6.

FIVE FAMOUS YOUNG CHIROGRAPHERS.

Prominent in the front row of American ink artists stand five young men, whose penmanistic attainments are worthy of universal notice and comment. Their names are familiar to most of the chirographic devotees, and surely be a question in any one's mind as to who they are.

Henry P. Behrensmeier is about nineteen years of age. We remember first noticing his name mentioned in the *Journal*, several years ago, when he was at the Chaddock College of Quincy, Illinois. Later he became connected with the Gem City College, and is, without doubt, the finest penman that famous institution ever produced. He is employed as correspondent for that school. His writing is as graceful as the poise of a swan's neck, yet as accurate and thoroughly balanced as though cut on steel by a skilled engraver.

Henry's letters are always full of jollity and Bill Nye descriptions of his current pastimes or adventures, with an occasional reference to someone—a young lady, we think—who helps him enjoy the play occasionally. He prefers Kate Castleton comedy to Irving's *Faust*, chiefly because Irving don't stop at Quincy.

C. P. Zaner is a disciple of Michael. He teaches in the Business College at Columbus, Ohio, and, we learn, has lately started a school of his own. He is also booked as a lecturer on penmanship at the Mt. Vernon, Ohio, Commercial College; so, with his large mail business, we should suppose that he has few idle hours. As a constructor of poetical birds and other forms to which the flourisher confines his wanderings, Zaner has a reputation which is enviable. His flourishing is unlike that of any other penman, but his style is being widely imitated by

amateurs. Much of the beauty of his counts the fact that for about four months he rubbed elbows with and spattered ink at the same table occupied by the writer. The use of the word specimen of his work ever published appeared in the October issue of the *HERALD*.

One night in the summer of '84 we were passing down the stairway of Michael's National Pen-Art Hall at Oberlin, Ohio, and became engaged in conversation with a pale, tall and sparsely constructed young man, who

had outgrown, we judge, about seventeen successive almanacs. There was nothing remarkable in his appearance—tall and cultured critics.

He was a boy yet, but he has a dignified bearing and a firm, impressive style of conversation which at once disarms one of the supposition that he is a youth merely.

The plain writing of our friend has attracted wide attention and elicited the enthusiastic admiration of compe-

reitors. The student receives at Oberlin, confirmed and ordained him as a master chirographic.

Bartow is a whole-souled, liberal and agreeable young man, and his penmanship has lately received many flattering encomiums. His specialties are writing and flourishing, in both of which he has few superiors, yet he does a very handsome piece of engrossing occasionally and makes the beautiful diplomas issued by the Ohio Business University, over the penmanship department of which he ably presides.

We may add that he is not yet twenty years of age.

There are surely few young men with such bright prospects or possibilities in life.

ABOUT WELL-KNOWN PEOPLE.

We have recently been favored with a delightful call from our old teacher, Professor U. McKee, Oberlin, Ohio. The Professor is as genial and pleasant as ever, and reports great success in his school work.

C. P. Zaner seems determined to preserve his reputation as the leading flourishing artist of the profession. He does marvelously beautiful work in that line. His specimens are striking pictures, and would adorn any parlor art collection.



The above strikingly beautiful design was engraved from the pen-copy of Prof. I. W. Patton, Olean, N.Y.

or conversation, yet he carried with him a quiet, shy air and such a clear and piercing set of blue eyes that you would naturally desire to know more about him. Since that time we have had no more highly esteemed friend nor has the profession of penmanship a more beautiful writer in its ranks than Elmer W. Bloser, now of Delaware, O.

Clarence G. Prince, one of Professor McKee's Star Graduates, now of Clark's Buffalo College of Commerce, is about twenty-three years older than the *HERALD*. He grew his penmanship beard at the chirographic Jericho, Oberlin, Ohio, and among the misfortunes of his life we suppose he re-

Prince is educated, ready-witted, entertaining and jovial. He has poetic ability and is a great lover of the drama.

S. Everett Bartow, a former country lad in a Buckeye settlement, some two and a half years since caught the writing fever, and in order to have the best of treatment the country afforded, walked in an ambulance to the handsome school rooms of the Oberlin College Writing Department. Professor McKee administered a shower bath of muscular movement at frequent intervals each day, until the fever was diminished to a steady, healthful heat—an educated love for pen-art—which, coupled with the legions of other small

H. F. Vogel seems to be doing well as a staff artist on the *Chicago Graphic*. He knows how to turn art accomplishments into money.

A. J. Scarborough is contriving to polish his editorial work on the *Magazine* to even an increased degree of brilliancy. One great beauty of his thoughts is the suggestiveness which accompanies them. It would seem unnatural to peruse a paragraph of his composition without catching a new breath of enthusiasm.

Professor G. W. Michael of Delaware, O., recently spent an afternoon at our headquarters. He seems to have lost none of his fire and determination. What Ingorsoll is to theology Michael is to the penmanship crusade.

C. L. BRIMHALL.

A slightly defective likeness of whom is herewith presented, constitutes one in the great army of earnest, intelligent and ambitious young teachers of penmanship. He is principal of the St. Paul Institute of Penmanship, and is a successful representative of our profession.

For his skill and teaching ability in penmanship he is largely indebted to the counsel and aid of his instructor, the well-known left-hand writer of San Francisco, Fred O. Young, and to the help and encouragement he has received from his friend and associate, Professor N. S. Beardslee of the St. Paul High School. He does excellent work in plain writing, and is skilled in the ornamental branches.

The HERALD takes pleasure in being the first paper to present him to the fraternity through its columns, and be-speaks for him a full measure of success in his labors in the chirographic vine-yard.

A PAYING INVESTMENT FOR
THE COMMON SCHOOL
TEACHER.

In looking over the long list of names representing the common school teachers of this country, we are led to ask the question: How many such teachers have a means by which they can increase their income, and at the same time not interfere with the regular school duties?

My fellow teacher, did you ever pause to consider how you might better your condition? You are always ready to protest against the littleness of your salary, and willing to acknowl-



Common school teachers are a necessity—the cause is a *noble one*, but, dear oh dear, the pay—do you sign as you think of it? If you love your work, stick to it; but why not devise some means by which you can advance your income as you plod along, step by step, into good old age and fame?

A teacher's training course, of from three to six months, in some well-established, reliable school of penmanship will prove a profitable investment to any live teacher—which will yield a greater income than any investment you ever made, considering the capital and time required.

You are ready to ask: How will such an investment pay? Become a good

few plain figures will fully explain my meaning. Suppose you secure a night school of twenty pupils (this is a small estimate), at two dollars each for fifteen lessons, five lessons per week. Thus we have forty dollars for three weeks work of one hour per day. This we must count as clear gain, as the board and incidental expenses are already figured out of the regular salary.

If you are wide-awake and put life in your work the first term, a much larger class will be ready for a second series of fifteen lessons without your solicitation. Do you see what I mean a PAYING INVESTMENT?

Suppose a three-months' course in penmanship costs you seventy-five dollars,

CAYCE PEN ON BUSINESS WRITING.

SIR BENSON, Business Writing Union:

MY DEAR SIR:—It becomes more and more apparent that the efforts of some to hoist upon the public what they are pleased to christen "Business Writing," tend to lead to the neglect of the finer points of penmanship and by paying increased attention to speed in the vain effort to comply with the standing request of "rapid America," to "please get a little faster," they are overturning some very valuable game. Did it ever occur to your mind that many of the schools throughout the country most clamorous against the work of the writing master are themselves notoriously deficient in facilities for turning out skilled penmen? And that these same schools are continually denouncing that which they themselves uphold in other ways than by short courses? Did you ever stop to consider the rapid and long strides penmanship has made within the last decade and the character of work which brought about this change? Did you ever fully consider the true inwardness of this business writing idea and how many of its advocates were once eager to climb the ladder leading to skill and fame, and how many of these are now the avowed enemies of every idea tending to what is denominated the artist in penmanship, to say nothing of those continually on the change from one side to the other and back again, not particularly benefiting either? Did you ever consider the various and varying theories of these enemies of progress in penmanship, and who of them are contributors of matter that has caused not even a single ripple on the sea of chirographic literature?

CAYCE PEN.



The close observer will find many points worthy of study in the above heading design. The pen-work copy was prepared by Prof. C. N. Crandle, Dixon, Ill.

The "Quill" is published at Davenport, Iowa.

edge that you do not receive one-half what your services are worth. In what other calling is the pay so small, where the preparation required, and the responsibility so great, as that of the common school teacher?

The young man or woman who is teaching a common school for thirty, or even fifty dollars per month, will, by close economy, save enough by the expiration of the winter and spring terms to pay his expenses at some school during the summer vacation, where he must go in order to "keep up with the times" and be able to pass the much appreciated examination for a certificate that he may wield the reins of authority "next year."

penman, and your services will be in greater demand and at higher wages. By being the happy possessor of a fine style of penmanship, you will be raised in the estimation of all with whom you come in contact. By being able to teach a good system of penmanship you can organize night and Saturday classes and make as much as your regular salary, and in many instances do much better. During the summer vacations teachers of penmanship are always in demand, and the energetic penman will always secure private pupils at a good rate of tuition.

There is not a village or community where large night classes could not be organized during the winter months. A

this amount to cover all expenses—tuition, board and room, materials, etc. In the first month after graduating you make at least as much as your course in penmanship cost you. Is such a course not a good paying investment?

My brother, *wake up!* Consider your best interests and act wisely. Spend your vacation in a way that will bring happiness and good returns in the form of big round dollars.

Yours truly,

C. N. CRANDLE.

Dixon, Ill., Feb. 15, 1888.

A large number of our friends have kindly promised clubs for the HERALD. May not we add your name to the list?

MR. H. B. PARSONS, Principal of the Business College at Zanesville, Ohio, favors us with a photo of an engrossed set of resolutions recently designed and executed by himself, which appears to be an exceedingly clever piece of artistic pen-work. The designing is very original and equally meritorious, while the execution of the work betrays evidence of a master's touch and finish.

BARNES' SOUVENIR is one of the most artistically gotten up publications in its line—Penmanship. The work is very complete with peerless gems of pen-art, the engraving having been done by Holah.

Show the HERALD to your friends.

SHORT BIOGRAPHICAL SKETCH
OF B. C. WOOD.

BY W. G. EMERSON.

Professor B. C. Wood, of the firm of Wood & Van Patten, principals and proprietors of the Iowa Commercial College, Davenport, Iowa, was born in one of the rural districts of Chickasaw county, Iowa, December 12, 1858. His parents were among the early pioneers of Iowa, were well educated and highly respected people. Their pioneer home, with open fire-place, was noted far and wide for its cheerful and cordial welcome to friends and neighbors, who for some years were miles apart; still the latch string of their humble home was ever on the outside.

Here in this country home the subject of our sketch grew from childhood to early manhood, working on a farm from early morn till late at night in summer seasons and attending country school during winter. Early in life his uniring energy at whatever he set himself about was a matter of comment among older people. At twelve years of age he was a good English scholar, at fifteen availed himself of an opportunity to attend a grammar-school for six months, boarding at home, taking care of stock mornings and evenings, and riding a horse a distance of four miles to school. Thus season followed season and year succeeded year until, at the age of seventeen, young Wood, like the sensible young man that he was, decided to attend a commercial college. The opportunity came, as does to all who are determined, and the following winter found him a student of the Decorah Business College. But spring came and found our hero out of funds, and the course not yet completed. He therefore very reluctantly bade adieu for the time being to his *alma mater*, and began teaching country school until he had accumulated sufficient income to pay his expenses at college again, returning to Decorah and remaining until he secured his diploma as a professional "Knight of the Quill."

Now his efforts were crowned with success, and mapping out his field he began the life of an itinerant writing teacher, traveling several counties of Iowa, and occasionally going over its borders. His

success as a teacher was so pronounced and appreciated that he determined to be an educator. Fully imbued with this idea he entered the "Decorah Institute," under the principality of Professor Breckinridge, and with his accumulated means was enabled to complete the course with honors. Returning to his rural home and spending a few days with his parents, he then went to Moline, Illinois, where he secured a position as clerk in a store, and subsequently an acquaintance was formed with Miss Bertha A. Way, a young lady of rare culture and refinement, and possessed of many charms. The acquaintance ripened into friendship, and from friendship the "old story" was again told, and October 26, 1880, they were united in marriage. From this union a little boy and girl bless and gladden their home.

In 1881 young Wood's superior busi-



ness ability and qualifications were recognized by R. G. Dunn & Co's Merchantile Agency, Davenport, Iowa, and a position offered him, which he accepted. There is, perhaps, no other one business that so thoroughly qualifies a man in the practical as a mercantile agency. The subject of our sketch early recognized this and applied himself with his usual untiring energy and remained with the same agency for three years. Resigning his position he immediately founded the Davenport Short-Hand and Type-Writing Institute, which met with marked success. A few months later it was his good fortune to meet Professor Frank Van Patten, a gentleman of scholarly attainments, and also a practical educator. Professor Van Patten became associated with the institute founded by Mr. Wood, and shortly thereafter they merged it into the Iowa Commercial College, since which time the

never doubted for a moment that success eventually would crown his efforts.

The ladder of fame that rests on the foundation of meritorious conduct has already several rounds below where Professor Wood stands to-day.

As a teacher of rapid calculation and business writing there perhaps is not a superior to him in the world. His wonderful rapidity in figures has astonished men of all classes, and causes him to be looked upon as a mathematical phenomenon; while his penmanship and black-board writing excites the admiration of all who see it.

The Western Penman's Association, held at Des Moines, December 27 to 30, 1886, honored Professor Wood by electing him assistant secretary of the convention for the year 1887. Retiring from this office, he was made chairman of the executive committee for the year

one of comfort and true refinement. He is happily constituted for his avocation, a merry night full of vim, vigor and tirelessness, generous, prompt, courteous and ready-witted, counts his friends by the hundred and his word is as good as a bond.

The fond remembrance of the writer carries him back to the days when young Wood was struggling manfully to prepare to carry out the noble resolve of earlier days. As the years come and go, we know we shall see still greater works emanating from the tireless hands of the subject of this sketch.

HONORS FOR OUR FRIEND
KELLOGG.

We gladly insert the following tribute of respect to a worthy young penman:

At a meeting of the students of the Anoka Business College, held in the college rooms February 6, 1888, the following preamble and resolutions were unanimously adopted:

WHEREAS, Prof. H. H. Kellogg has resigned his position as teacher in the Anoka Business College; therefore be it

Resolved, That we deeply feel the loss of one whose simple life, unselfish devotion, and unswerving fidelity to duty have endeared him to all with whom he came in contact.

Resolved, That as a teacher of penmanship and commercial branches he possesses superior ability, being a very forcible and practical teacher, and while we shall greatly miss him, we feel he will gain many friends wherever he may go.

Resolved, That a copy of these resolutions be forwarded to him, and a copy sent to each of the penman's papers for publication.

P. U. GILSON, }
D. S. WALKER, } Committee.
V. M. LAPHAM, }
ANOKA, Minn., Feb. 15, 1888.



By Prof. H. W. Benton, Penman in the Business College at Harper, Kansas.

wonderful success the college has had is a by-word all over eastern Iowa and western Illinois.

Professor Wood, from boyhood up, has had varied experiences, but he has, withal, demonstrated to the world the possibilities of a poor farmer boy—he is in every sense of the word a "self-made man," and the job was well performed. His indomitable will and tireless energy have done much toward bringing the Iowa Commercial College to its present standing, ranking, as it does, as one of the leading Commercial Colleges in the land.

Not only is Professor Wood an educator of rare qualifications and superior ability, but he is also a natural leader of men—he knows no such word as fail. His resolve to be an educator of the rising youth was made ten years before he had the supreme satisfaction of seeing his ambitions realized, but during this time he

1888, and the association will hold its next meeting in Davenport, at the Iowa Commercial College. The Association will, doubtless, be entertained in a right royal manner. Professor Wood will greet the fraternity so warmly that all imaginary icebergs which may have existed will melt away, and the brothers will look about and find themselves in the midst of a warm, social sunshine. No penman will be exempt from the next meeting.

Perhaps in the whole field of business college men there are few, if any, who are so well qualified to manage and direct young men and women as Professor B. C. Wood. That he stands as a prince among business educators is acknowledged by his hundreds of graduates throughout the country.

Professor Wood is benevolent, enterprising and public spirited. He finds time to attend church, and his home is

school-room drill under that condition? Can the muscular movement be practically employed when the writer is deprived of the stationary rest?

If the muscular movement can be thus employed, what is the objection to preparatory work in the whole arm movement?

If it cannot be thus used, what is the objection to preparatory drill in finger movement?

The above are practical questions and furnish material for interesting and profitable discussion.

Gaskell's Magazine is always good—a casket of concentrated sunshine. The "Penman's Gallery" is a specially interesting feature, as the writing of the biographies allows ample opportunity for the free play of brother Scarborough's characteristic wit and brainy drollery.

QUERIES BY S. R. WEBSTER.

What movement is best adapted to the varied conditions incidental to a business life in securing uniform work?

Since the masses are often called to write independent of the stationary rest, should they not be prepared for such emergencies by school-room drill under that condition?

Can the muscular movement be practically employed when the writer is deprived of the stationary rest?

If the muscular movement can be thus employed, what is the objection to preparatory work in the whole arm movement?

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The above are practical questions and furnish material for interesting and profitable discussion.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, Sixty cents per year. Single number, Ten cents.

*See our Premium Offers on page 6.

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Office of Publication, 502 PEARL STREET.

W. D. SHOWALTER, EDITOR & PUBLISHER
Mrs. W. D. Showalter, Associate.
Cleveland, Ohio.

Entered at the Post Office, at Cleveland, Ohio, as
second class mail matter.

AT OUR THOUGHT-EASEL.

It is not wise to lose sight of the fact that every acquirement should be of such a nature that it can be utilized. Go where you will in the world of business and you will find that those who are successful are invariably the persons who can turn accomplishments, mental or physical, to some account—consecrate them to some purpose. An accountant who can make a journal entry only when his mind may be as clear and unclouded as that of a student, or when reference books are at hand; a journalist who can write only when in the mood for literary work; an artist who can only draw the circles and principles learned in school, or an orator who is lost without his manuscript, would prove fully as marked successes in their different lines of work as would the so-called business writer who is unable to adapt his "hand" to the exigencies of a hurrying, rushing age, and the commercial transactions which every day must be recorded.

Teachers of penmanship should study the law of *adaptability*. They should be architects, and in planning and building for their students a hand-writing, they should bear in mind the uses to which it is expected that it shall be subject—the subsequent molding it must undergo.

* * *

We are always glad to speak of and commend a good idea when we see it, and for that reason cannot refrain from calling especial attention to Mr. Frederick S. Heath's highly praiseworthy undertaking, the particulars of which may be gleaned from his advertisement. There is not a professional in the land but has, at some time in his life, felt the need of a reliable and complete directory of the members of our calling. It will serve manifold purposes. Efforts to produce works of the kind before have failed, because of the lack of knowledge of our profession, its extent and growth, on the part of those who have essayed to do the work. Mr.

Heath is a young gentleman of rare intelligence and ability; he is perfectly familiar with the affairs of our calling, and is sparing no effort to make his *Directory* not only extensive and comprehensive, but reliable and modern, the addresses given to be up to date. He should have the help of every live penman or teacher.

COMPLAINTS.

Some of our subscribers become indignant unless they find their names in the HERALD each month. We frequently receive letters, the contents of which are steeped in agitated mental temperature, unburdening the sad tale of our neglect in this regard in language less soothing than emphatic.

To all of our esteemed *fratres* who feel that the HERALD has failed to do them justice or that it has in any manner neglected their interests, we reverently apologize. It is our constant aim to fully represent and advance the professional interests of our calling; and to best perform this work we recognize that it is wise to institute a sort of social club room, where, each month, members of our brotherhood may meet on common ground, learn of

imagine that we have ceased to exist, or anything else so utterly improbable.

THOSE WHO CLUB THE HERALD.

To our generous friends who have shown their thoughtfulness for the HERALD's welfare during the past month by sending such handsome lists of subscribers to it, we desire to extend our sincere thanks. Appreciation can be shown in various ways, but we are safe in saying that an editor prefers this method to almost any other. It is encouraging to think that the HERALD, while yet an infant, has enlisted the hearty friendship and support of so many of the substantial members and prominent teachers of our profession.

Professor W. J. Kinsley, the whereabouts and profession of whom need no rehearsal, heads the list by a club numbering sixty-four. This surely is no faint indication of the esteem in which he is held by his students, from among whom the subscribers were taken.

Professor U. McKee, Oberlin, O., of the quality of whose attainments few people in our ranks are ignorant, forcibly illustrates his attachment to the HERALD

rolled as a friend to our enterprise, and convinces us of his sincerity by sending a club of subscribers.

Our friend J. C. Witter, special penmanship instructor in the Leche Graded Institute, New Orleans, La., sends us a club of fourteen. Mr. Witter is one of the leading penmen of the south; is a gentleman of clear and forcible views, practical ideas and sound judgment on all matters pertaining to the good of our cause. The HERALD has no more enthusiastic admirer than he. He favors us with some neat and effective designs in pen-drawing, which prove, conclusively, that he is intimately acquainted with the habits of the pen.

Professor J. B. Duryea, in order to be up with the times and in fashion, sends a club of seven.

C. C. French, Bayless Business College, Dubuque, Iowa, has our thanks for a club of nine.

Our old friend Elsner of Delaware, O., sends a club of sixteen, merely to make the fact apparent to us that he likes the HERALD.

E. M. Barber, Wichita, Kan., swells our list by a club of four.

Professor H. J. Putman, one of the most accomplished commercial teachers of the northwest, favors us with a club of seventeen. Who can do as well?

Mr. A. T. Hastings, a fine practical writer and a pupil of our friend Isaacs of Valparaiso, Indiana, sends us a club numbering twenty. Mr. Hastings will soon embark as a professional penman, and we have all confidence in his success, as he has shown us conclusively that he has energy, love for the work, and skill.

Mr. Jesse Overlock, Rockport, Maine, a practical book-keeper and an excellent writer, donates a handsome club this month.

J. M. Adams of Scio, Ohio, sends a goodly club and promises a better one in the future.

H. F. Crumb, Rider's Business College, Trenton, N. J., a live, practical teacher, has persuaded seven of his pupils that the HERALD is essential to their future happiness.

Numerous smaller clubs have reached us, which space forbids mentioning in a special manner. Thanks, all round.

STAMPS.

When it is possible to obtain postal notes or to send currency or silver without danger of loss, we very earnestly request all who make remittances to the HERALD not to send stamps. When compelled to do so, however, we ask that you send one's or two's, as we have little use for those of any other denomination.

Isaacs is busy. With about six hundred penmanship pupils to instruct daily, it is not to be wondered at that he finds little time for reading serial stories, or for attending base ball games.

All of our advertisers are reliable.



The above is photo-engraved from copy prepared by Prof. C. N. Crandle, Penman in the Northern Indiana Normal College, Dixon, Ill. Prof. Crandle is an expert penman in all branches of the art.

the whereabouts and success of other toilers, and gain a new breath of inspiration for their own labors. This we attempt to do through the personal notices which appear in our columns.

As there are thousands whose work deserves especial mention in our columns, it should not, we are inclined to think, subject us to a severe epistolary lecture when someone who has been looking for a "mention" is unintentionally omitted.

* * *

It is not always possible for us to obtain engravings on time so our paper is frequently out later in the month than we could wish. As this fact cannot possibly cause any serious inconvenience to anyone, we wish that when we fail to reach their post-office box before the twenty-fifth or a few days later, subscribers would not

by sending a club of fifteen, this being the second list received from him lately.

Professor S. J. Pridden, the penman of Moore's Business University, Atlanta, Ga., sends a club of twenty-five, simply to show us that the paper is liked by his students.

Professor W. A. Hoffman of Bryant's College, Chicago, makes us a present of a club of eight.

The same statement describes the conduct of Mr. B. Butler of the Chicago College of Business and Penmanship.

Messrs. C. E. Jones and C. E. McKee have formed commendable habits in the way of sending subscribers at odd times.

Mr. H. H. Kellogg, Principal Penmanship Department of the Anoka, Minn., Business College, and associate editor of *Practical Educator*, desires to be en-

ORNAMENTAL PENMANSHIP.
ARTICLE NUMBER 3.—BY ANNA NINTIN,
GRAND ISLAND, NEBRASKA.

No one can hope to excel in ornamental penmanship without first acquiring the ability to make graceful flourishes, and this skill can, we believe, be easiest acquired by constant practice on an exercise similar to the flourished portion of the accompanying design.

In preparing this specimen of work we first made the circular portion with a compass, next putting on all the flourishes. Then came the horseshoe, and for it we were compelled to draw wholly on our imagination, as we were unable to find a picture of one, and if it is not a correct representation, we hope some of our friends who have seen a real, live horseshoe will correct us.

To make the horseshoe and flowers, sketch them carefully with a pencil, then retrace with a pen, finishing the flowers first.

**SOMETHING
OF COMMON
INTEREST.**

In our next issue we shall give a large number of cuts of envelope cards and letter headings, the originals of which were executed with the pen. We believe this will prove of general interest, and in order to make it so, we earnestly invite all professional penmen, amateurs and all colleges, penmanship institutes and other schools using pen-work designs for headings or business cards to mail us an electro of whatever they see fit to furnish, at the earliest possible date. Due credit will be given in each case and the cuts returned at our own expense when off the press. No charge will be made, and it is not difficult to see that this is a chance to secure some valuable advertising without cost. Send on your cuts at once, please.

OUR SEMI-ANNIVERSARY.

THE PEN-ART HERALD is now six months old. The first number was issued in September, '87, and since that time it has appeared with becoming promptness and regularity each month, circulating in every corner of our country. The growth of our paper and the popularity it is enjoying is fully equal to the highest expectations of its editor

and projector. We are not rich, nor are we in any great danger of becoming so while devoting our efforts to the work of penmanship journalism, yet we believe we are *doing good*, and we have complete faith in the ultimate financial success of the HERALD. It is paying its way, and that is more than we expected at the beginning.

We desire to assure our generous constituents that the HERALD has no notion of dying. During our short career thus far nothing has hindered our prosperity more than the impression which many

you can send us ten, the service will find a proportionate appreciation and more substantial evidence of it than mere words convey. May we not enroll you as a permanent friend and supporter of our journal?

OUR JOURNALISTIC WORLD.

The last number of the *Western Penman* is the finest yet published. The full page pen-drawings by Kibbe and Webb are superb.

The *Michigan Business Journal*, of which the famous penman, Professor

City, Iowa, contains a good lesson in writing by P. T. Benton, Penman in the Business College at that place.

The *School Visitor*, Madison, Wisconsin, visits us twice a month. It is a bright little sheet and contains much substantial reading.

PERSONALS.

We have a young man in the profession of penmanship whose skill is something bordering on the remarkable, yet his extreme modesty keeps him behind the scenes to a great extent. We hope to present a map of his features, taken from a photographer's survey, in an early issue, and tell our readers how he obtained his skill. We refer to Professor W. A. Hofiman, now of Bryant's Chicago Business College.

L. M. Kelchner of Light Street, Pennsylvania, sends us a striking specimen of flourishing.

J. F. Haederle, Cleveland, hands us a card written in an unusually good style for a young man of seventeen.

J. V. DeCremier of Green Bay, Wisconsin, mails us a packet of well executed penmanship. He is fast scaling the chirographic heights. C. W. Jones is teaching at Emporia, Kansas.

Professor J. H. Larison, a competent teacher and excellent penman, is teaching writing itinerantly throughout the 'Buckeye' State.

C. M. Weiner sends us a specimen of his flourishing in bird and bramble form, labeled "Harmless." We must say that it is *sprinted*, however harmless it may be. Mr. Weiner's HERALD is addressed to South Whitley, Indiana.

Miss Lida M. Dan-

W. W. Bennett, Principal of the Business College at Grand Rapids, Michigan, is getting her students interested in editor and publisher, the second number the subject of penmanship and in pencil of which has just reached our table, is the men's papers—which shows conclusively brightest and best publication emanating that she knows what progress means. from any college within the radius of our J. F. Cozart, Ravenswood, Emporia, Kan., favors us with a beautiful piece of observation.

In this last issue Mr. Bennett has garnished an unusually bright and glittering peerless style. A. J. Smith of Anamosa, Iowa, adds array of thought-jewels. We learn that his institution is meeting with the most some valued—because skillful—spec- flattery success, as it doubtless merits. A. J. Smith will soon embark as an itinerant on his general prosperity, and indulges the hope that it may only increase as the HERALD's best wishes.

Send us your school catalogue. We want to see what you are doing.



By Miss Anna Nintin, Grand Island, Neb., whose lesson it was made to illustrate.

have that because it is young it is unsafe to patronize it. There can be no risk whatever in lending it your every possible aid, as the financial foundation upon which it rests is fully as firm as that of older journals of penmanship.

And now, as we enter upon the second half of our first year in your homes, we earnestly ask you to deal by us justly and according to our merits. If the HERALD's visits have helped you, we trust you will lend us your aid in placing it in the hands of every one of your pupils and friends whom you feel that it would benefit. If you can send us one additional subscriber, be assured that the favor will be appreciated. If

W. W. Bennett, Principal of the Business College at Grand Rapids, Michigan, is getting her students interested in editor and publisher, the second number the subject of penmanship and in pencil of which has just reached our table, is the men's papers—which shows conclusively brightest and best publication emanating that she knows what progress means. from any college within the radius of our J. F. Cozart, Ravenswood, Emporia, Kan., favors us with a beautiful piece of observation.

In this last issue Mr. Bennett has garnished an unusually bright and glittering peerless style. A. J. Smith of Anamosa, Iowa, adds array of thought-jewels. We learn that his institution is meeting with the most some valued—because skillful—spec- flattery success, as it doubtless merits. A. J. Smith will soon embark as an itinerant on his general prosperity, and indulges the hope that it may only increase as the HERALD's best wishes.

Send us your school catalogue. We want to see what you are doing.

A LESSON ON THE CAPITAL LETTERS.

BY THE EDITOR.

Mr. Walden's set of capitals on this page will be found valuable for thoughtful, careful practice. The style and size of the letters are about as you would make them after having studied varied forms and numerous systems of script letters. In practicing them, experiment for yourselves in regard to the movement best suited to this style of writing. Take up a letter and try to produce it with every movement of which you have ever heard, and adopt that one which to you seems most sensible for the purpose. This, you will probably conclude, is the muscular.

In practice, always note the relative position of every stroke; the gradation of the shade and the style of motion which produces the most dignified and graceful forms.

and a packet of ten of *Kibbe's Alphabets*, the best aids to skill in artistic penmanship in existence. This set includes three of Mr. Kibbe's latest alphabets, and in it are several handsome plates of variety writing. *Farley's Model Guide* may be ordered instead of the alphabets, for a short time.

TEN.

This month we shall make a special reduction on clubs of **TEN** each, where no premium is desired. For a limited time we shall receive subscribers in clubs of that number or more at **forty cents each**.

Are there not, in your classes or among your friends, at least ten who would appreciate a live penman's paper to the extent of forty cents a year?

All who are willing to make an effort to secure this special number are requested to write us at once, and we shall take pleasure in sending any de-

an aggravating error occurred last month in the full page advertisement of P. A. Wright. Through an oversight of the price of Mr. Wright's book was made to read \$2.50 instead of \$1.50, the actual price. The work would be cheap, however, at the price given. No progressive book-keeper or teacher should be without a copy.

G. Birler is "nothing if not progressive." His school at Wooster is prosperous. Notice his "ad." and see why we call him progressive.

Scarborough seems serene and happy under "Home Rule," and is growing more and more earnest and forcible in his journalistic labors. For an indefinite period of years may his good-natured eloquence pour through the "Magazine's" columns. The new plates of *Kibbe's Alphabets* are beauties. Don't fail to see them.

There has rarely been a more successful penmanship publication than "A Series of Lessons in Plain Writing." Nothing sells it since the palmy days of Gaskell's Compendium. It deserves all the success with which it is meeting.

C. O. Meux is teaching penmanship in Nelson's Business College, Memphis, Tennessee. He is a good writer and a live young man.

We learn, from a reliable source, that Professor C. C. Curtiss, of Minneapolis, conducts one of the finest schools to be found anywhere. Should the growth of his institution be parallel with that of the city in which it is located, we are justified in predicting unexampled future prosperity for this popular college.

Professor E. E. Stevens is doing well with his Pen-Art Hall at Wauseon, Ohio. He is an accomplished writer and teacher, and deserves a full measure of success.

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THE PENMAN'S HERALD

DEVOTED TO THE LITERATURE OF PENMANSHIP

MONTHLY, VOL. I.

CLEVELAND, OHIO, MAY, 1888.

No. 10.

CASUAL REMARKS ABOUT A SUCCESSFUL MAN.

A PENMAN WHO HAS PREACHED, AND A PREACHER WHO HAS PRACTICED.

Although principally known as a BUSINESS EDUCATOR, of the studly cultured sort, Prof. C. Bayless of Dubuque, Iowa, is, in fact, a many-sided, largely versatile gentleman, who can talk practical or ornamental penmanship to a class of pupils and who can fill the pulpit of the Presbyterian elder; who can detect an error in a trial balance in less than five minutes and in business and social habits or customs in still less time; who can talk church, conduct a prayer-meeting, make a speech or tell a story; conduct a complete and successful school of business and explain and illustrate the relative merits of pencil and machine stenography, with seemingly equal facility and adeptness.

Naturally of an industrious, persevering, acquiring stock, he has cultivated such a level head for business, such well balanced views on themes of human import, and such an unflinchingly honest and open-hearted nature, that the universal respect of those who pass his way is his rightful inheritance.

Prof. Bayless, as we have known him for some years, is a tall, refined, impulsive and conscientious man, the very soul of life, earnestness, and broadly conservative in most things; a connoisseur in music and art, an

HONORED CITIZEN

and a lover of home life. His school is always prosperous and is so because it always deserves prosperity. His home is one of the pictures which linger in the minds of all so fortunate as to be a guest there. Its easy luxury of appointment is second only to the heart-touching cordiality of its host and hostess, and the merry talk of little Birds, a bright eyed, precocious young lad of about six or seven calendar and the dignified, polished presence of Vincent, a quiet, cultivated young man of twenty-three, now a law student in the University of Michigan, lend beauty to the atmosphere of that model home.



Prof. Cornelius Bayless, President and Founder of Bayless Business College, Dubuque, Iowa.

Prin. H. C. SPENCER'S ALPHABET.

BY S. R. WEBSTER, GENEVA, O.

No one envisions a more intelligent interest in the young men of our country and calling than Prof. Bayless. A young penman, ambitious to find the coveted trail of success—to many, the *lost trail*—never seeks or heeds his counsel in vain or without profit.

In our round of acquaintances few

With reference to the alphabet, the appearance of which, in the August number of the *Penman's Art Journal* has drawn out the criticism of some



The above is one of the neatest zems in designing and lettering ever executed with the pen.

B. W. KIRK is the artist who did it.

characters present so many elements which enter into the preacher's, the poet's and the bible's ideal of a man.

A steadfast friend to the HERALD, he encourages our work, by material and ethereal aid, subscribers and advice. He has faith in our success and does his part to assure it.

of our brother penmen, I wish to say that I do not see in what sense it can be properly termed H. C. Spencer's Alphabet. The plate there represents the first choice of a ruling pen of the *Art* penmen, who had reported to Mr. Spencer at the time he submitted his report to the Busi-

ness Educator's Association, or at least forms upon which the largest number agreed as being their first choice, and hence whatever merit the alphabet possesses, touching the style of letters represented, must necessarily redound in the honor of the penmen who submitted their reports, and, too, *they* must be accounted responsible for whatever inconsistencies appear therein.

To reap a full benefit of a consideration of this subject, we recommend the reader to refer to the August number of the Journal and observe the forms given; and if his is the eye of an artist, he will see at a glance that there is certainly a lack of unity in the alphabet, especially in the capital-stem letters. But what does this condition signify? To my mind it simply justifies the conclusion that there is, on the part of a majority of the penmen who reported their choice, a lack of due appreciation of unity in the exercise of individual taste in modifying forms. Then Mr. A's taste may lead him to adopt certain modifications of the capital "I" for a rapid business hand, and for the same purpose he uses a capital "G," the modifications of which are not in harmony with those of the capital "I" and so in Mr. A's alphabet may be found the basis of a dozen distinct alphabets, each of which if constructed would be harmonious in itself, but at variance with each other. An illustration of this incongruity of styles may be found in the two letters just mentioned in the plate referred to, also observe B and R of the same plate.

I do not recognize this alphabet as bearing the approval of the leading of to-day, neither do I understand it as coming under a recommendation of Mr. Spencer as a standard to be universally adopted as business forms. It is given as a result of his effort to present forms representing the first choice of the profession, and judging from the result it is clearly evident that all of those who submitted their choice have not reached the pinnacle of perfection in the broad field of harmony and unity of forms.

If Mr. Spencer's philanthropic nature should materialize as a benefactor to the profession by presenting plates representing the first, second and third

Prof. H. B. PARSONS.

The HERALD's family includes hundreds of bright names,—names which are synonymous with progress in penmanship and practical education; yet among the long list, none shine with a more healthy lustre than that of Prof. H. B. Parsons, Principal of the Zanesville, Ohio, Business College, a specimen of whose penmanship lends artistic polish to the third page.

Our knowledge of Prof. Parsons, aside from a professional acquaintanceship, is limited, but we have every reason to believe that his life, in a social way, is fully as refined as is his skill in penmanship.

The Professor has lately executed some of the finest and most elaborate pieces of engrossing for the G. A. R., which are to be found in the lists of pen-art productions.

The photos advertised in this issue are treasures of which the penmanship student may well be proud. We would not part with those in our possession for many times the price asked for them.

His engrossing style has more originality and personality in it than that of any pen-artist with whose productions we are familiar.

LOST ITEMS.

To omit mention of the fact

That Fred H. Criger, Whitewater, Wis., is, to put it as mildly as our enthusiasm over his penmanship will allow, a magnificent writer, or

That W. H. Patrick's pen-work is **PURE GOLD**, or

That R. S. Collins is waylaid with orders for his picture-like work, or

That E. J. Knecht will announce the winner of the \$10 prize in our June issue, or

That E. L. Brown ought to advertise his penmanship, or

That A. E. Dewhurst will appear in the HERALD's photograph and biography album soon, or

That a penman's art collection is behind the times without the photos of pen-work advertised by Mr. H. B. Parsons, or

That future numbers of the HERALD will be brighter and better in proportion as you drop in the dollars and subscribers more and more frequently, or

That Webster's article in this issue is set with thought-diamonds,

Would be injurious to those concerned and to our growing army of readers.

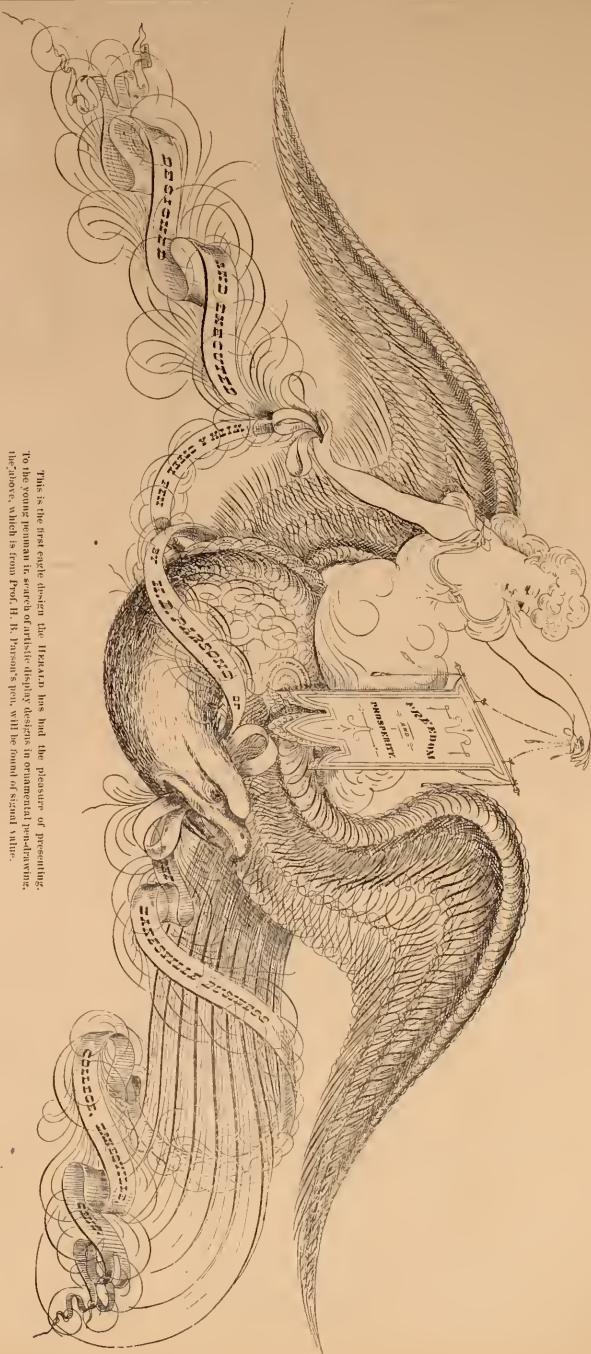
SHORT-HAND.

A young man with an excellent general education, and a first-class teacher, will be ready to accept a position as Stenographer, Type-Writer and teacher of the popular Eclectic Short-hand, at an early date. Correspondence solicited. Address,

"A,"

PEN-ART HERALD, Cleveland, O.

This is the first eagle design the HERALD has had the pleasure of presenting. To the young penman in search of artistic designs in ornamental pen-drawing, the above, which is from Prof. H. B. Parsons's pen, will be found of signal value.



The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, Sixty cents per year. Single

glimpses, Ten cents each.

Don't send stamp when postal note can be obtained.

#2 Remittances should be made by Postal Note or Registered Letter.

ADVERTISING RATES:

1 inch. 1 month.	\$2.	3 months.	\$5.	1 year.	\$12
2" " "	4	3	6	20	40
3" " "	6	5	10	30	60

5 to 10. Fifty-five cents each.

10 to 25. Fifty cents each.

25 to 50. Forty cents each.

We desire to engage some reliable persons—students or teacher—in every business or other kind of Five School in the land, to act as our representative and to have them send us their advertisements for the HERALD. Write us at once.

Office of Publication, 562 Pearl Street.

W. D. SHOWALTER, Editor and Publisher
Mrs. W. D. Showalter, Associate,
Cleveland, Ohio.

Entered at the Post Office at Cleveland, Ohio, as
second class mail matter.

WHY.

Our action in discontinuing the recent WEEKLY edition of the HERALD and in again reverting to the old monthly, may seem, to many of our readers, rather peculiar. The only explanation necessary to be made is, that the WEEKLY was not a success; we fought hard for it, and had implicit faith in its ultimate triumph, but after losing considerable money, patronage and good will of many of our adherents, we concluded that, for the sake of our hardly attained reputation in the penmanistic field, we must acknowledge our mistake and try to rectify it. Accordingly, we continue the old MONTHLY, drop the WEEKLY, and promise a far better periodical than ever before.

Now that we are showing ourselves anxious to meet your wishes, may we not have some tangible showing of your appreciation each month?

Is there no some way in which you can aid this paper? Have you friends or pupils who would be benefited by the HERALD's rays of sunshine? And will you not take a half hour of your time this afternoon and see about it?

Have you not some business or article which it would pay you to advertise? And will you not favor us with that part of your patronage?

We shall be glad to hear from every reader of the HERALD during the month of May, and whether you are able to send us aid or kind words, write us and we shall indefinitely remain

Your debtor,
THE EDITOR.

THE BUSINESS COLLEGE WORLD.

The great need of the American Business College is TEACHERS; men who have not only that theoretical knowledge which is so requisite in an instructor, but who have come in contact with BUSINESS MEN, and know how to minister to them. It is a disconcerting fact that many of those young men who compose the faculty of the average Business College are ignorant of methods of doing business and adhere, tenaciously, to the directions given in some text book, while,

with but trifling inconvenience to themselves, they could obtain, daily, glimpses of that world, for usefulness in which, they pretend to educate their students. The Business College and business world are too widely separated. They should be introduced, and cultivate an intimate acquaintance, which in time will be sure to ripen into real friendship, and finally, the school may become the *beginning of business life*, not a mere isolated factor.

if we were able, and when we tell prospective students and the public about it, we have the *ideal* in our mind, and not the *real*. The result is dissatisfaction among patrons, the most direful seal of death that could be stamped on a school; for when a student pays his tuition and is ushered into the cold, chalk-dusty and in some cases, dismal study hall, and is given in charge of a tired sort of a teacher, who is too busy to give him

TOO OLD!

A number of Business College papers come to our office, and we enjoy their periodical very much, yet there is a great amount of their matter which is stereotyped and monotonous. We refer especially to the opinions of prominent people regarding the efficacy of a Business Education. Mr. Garfield's memorable address on this theme has been quoted until the public shun it, and papers containing parts or the whole of it. Mrs. Stowe's advice is only of a common-place sort, but has been told by the whole round of school advertising sheets. Horace Greeley was excellent authority, but people are tired of his little verse about business education and his imaginary son. Leonard Swett is known in more places than Chicago but his time-worn paragraph is nothing wonderful.

If principals would think out some practical advantages of such a training as their schools impart and state them in a concise, business-like way, it would be fully as convincing and would give the impression that those estimable people to whom reference is made have not catalogued all the reasons which exist for obtaining a business education.

OUR CARD BASKET.

We give on the 6th page the first of a series of collections of autograph and business card cuts. In the center we have the attractive envelope heading of our friend, E. J. Knecht, Stratford, Ont. The original was designed and executed in pen and ink work. It affords suggestive ideas to those who wish to prepare similar work.

Above it we have a neat little design from the pen of Prof. C. E. McKee, Columbus, O.

Farley's signature will afford beautiful practice in writing, as will that of Prof. Collins. Faust's name should be practiced with the automatic shading pen.

SAMPLE COPIES.

This issue will reach a number of penmen and others who have not, as yet, subscribed for it and in order to induce them to become members of our family AT ONCE, we continue our exceedingly liberal premium offer of a copy of the famed work, *A Series of Lessons in Plain Writing*, with a year's subscription to the HERALD, for one dollar.

Do you not find valuable features in this number? Some marked improvements are now in course of preparation and, candidly, you cannot do yourself justice and do without future issues. Let us hear from you!

EXPIRATIONS.

If this item is marked your subscription expires with this issue, and unless your renewal is prompt, you will miss the best issue yet produced—the next one!



Prof. W. H. Duff, the skilled veteran penman of Pittsburgh, Pa.,
Flourished the above pretty design.

Principals of Commercial Schools should make it a point to personally investigate the abilities of a man before engaging him to teach in their institutions. Too often superficial qualifications pass for genuine business and teaching ability.

Principals, furnish what you invariably

more than passing attention, and any eccentricity of his rainfall meets with the illy suppressed sneers of boisterous-looking students, he does not retain his exalted idea of the commercial school, and is discouraged, undervalues the real merits of the school; concludes he has been grossly swindled



Above we present some handsome combinations, written by pupils of Prof. Bixler, Wooster, Ohio.

only advertise—the best talent you can hire. It will pay you to make our institution as good in reality as it is represented in your circular.

How easy it is to sit down and write up an attractive advertisement for our school! We all have superb ideals of what we would like to make

and that no one else shall take the same step through his influence.

Better plan—make your school correspond with your *ideal* before advertising the *ideal*.

How are you pleased with the May issue?

FOUR FINE WRITERS.

Among the students of the Ohio Business University of this city, we have found, to our gratification, at least four who especially excel in penmanship, the work of almost any one of whom would do proud honor to many professional teachers with whose skill we are acquainted.

In the preparatory business department, for instance, over in a secluded section sits young P. J. Seibert, a lad of fifteen, who uses the oblique holder dexterously, and is an industrious fellow, bound for the top in penmanship circles. Of course he is one of the HERALD's large family and admires the paper very much.

are deserving of especial mention, but as the HERALD is not a local paper, we cannot give the space.

Such penmanship items as are deserving of a place in our Business College department are earnestly solicited from penmen in schools where the HERALD circulates. Encourage your pupils, boys, by spreading the intelligence of their progress before thousands of other workers in all parts of the continent.

READING THE PAPERS.

In a lengthy review of the various commendable features of the Green Bay, Wis., Business College, a local

**
A crisp and newsy sheet is the *School Visitor*, Madison, Wis. We always like to see it among our morning mail. Prof. J. C. Proctor, associate editor, is a skilled penman.

**
The *Business Educator*, edited and published by Johnson, Perrin & Osborn, Buffalo, N. Y., is a spiley and well edited journal, and we regret that its visits are so far apart. It is a quarterly. Many spicy items are contained in the April number.

**
The *Practical Educator*, by Armstrong & Weso, Portland, Ore., is a truly valuable sheet and contains some of the finest specimens of orna-

Kas., sends us its second number. We like it and predict that the penmen will all do likewise, when they make its acquaintance.

A CHIROGRAPHIC ENTERPRISE.

The HERALD has in preparation one of the finest pen-art volumes ever conceived, "Our Profession and its Representatives." The work will be on a unique plan and will be duly announced later. Any penman desiring to be represented in it may have a special descriptive circular by addressing

W. D. SHOWALTER.

W. D. Stowell.
Dear Sir.—Having been a student in your institution the past ten months, it gives me pleasure to be able to testify to its merits. The Bryant and Stratton Business College affords superior advantages to students who wish to be thoroughly prepared for any department of business.

Yours truly, J. P. Byrne.
Class of 87.

The above is a PHOTO-ENGRAVING OF RAPID WRITING, originally written by our friend, Mr. J. P. Byrne, Woonsocket, R. I.

Passing up-stairs we find Mr. C. W. Treat dashing off a style of writing which stamps him as a penman, and one of striking talents and skill. We hope to present him and some of the beautiful forms which flow from his pen to our family in a more formal manner at an early date.

Miss Alva Waltz, already presented to our friends through the weekly HERALD, is one of the finest lady writers in the country, and has decided art talents. With a little more practice, her work will closely resemble that of Miss Ninian.

Young Mr. C. H. Gerhau writes a hand that partakes of the penmanistic flavor, and does him much credit.

There are others, in the school, who

paper of that city, refers to our accomplished friend, Prof. E. F. Quintal, in a highly complimentary manner.

**
The *Educational Journal* Clinton, Iowa, contains an interesting sketch and a striking portrait of the renowned business educator, Prof. Cornelius Bayless, Dubuque, Iowa. The last number will be appreciated and preserved by hundreds for this one feature, but aside from this it is full of good things, among which may be found a notice of the HERALD.

**
The York Business College, York, Neb., is endorsed in strong terms by the press of that city. It is a deserving institution.

mental pen-work we have ever seen.

**
The Allentown, Pa., Commercial College publishes a commendable and readable periodical. Prof. Dorney assists with the editorial shears.

**
The *Western Penman* is surely one of the most attractive periodicals in its line in the matter of cuts. Three very handsome portraits adorn the last number.

**
Gaskell's *Magazine* is one of our favorite periodicals. We always rejoice to grasp its thoughts as served up by the versatile Scarboro.

**
The *Writing Master*, Winfield,

TEN NIGHTS IN A SCHOOL ROOM.

In our next issue, we expect to begin a series of ten editorial articles under the above caption, drawing from our own actual experience before the black-board for the methods and facts embodied, and from the turbulent imagination for the literary embellishment. We shall aim to make them as novel and valuable as possible and we think our readers will find something to quicken the teaching pulses in every article.

Notice Byrne's letter on this page. It is not badly engraved, but represents photo-reproduced writing.

Lesson in Penmanship.

BY F. D. GORSLINE.

Let the student seat himself, in front position, at a table of convenient height, which must vary according to the height of a person. Place the chair well back from the table, and sit as far back in it as possible. Place the feet firmly on the floor, the left a little in advance of the right, so that the body will be self supporting. Never pile the feet up, for this throws the balancing of the body on the arms. Incline the body, without curving the back or bending the neck, until the eyes are brought at a distance from the paper where the sight is best, usually about fourteen inches distant with natural sight. Now place the forearms on the table in front of you so that they form a right angle, or a square corner, with the point of the elbows just projecting over the edge of the table. Arrange the paper in line with the right arm. The weight of this arm should rest lightly on the muscle placed in front of the elbow, and



that of the hand on the nail of the third and fourth fingers, which should be drawn back directly under the palm of the hand. The pen is held, lightly, with the thumb and first and second fingers, crossing the second finger at the roots of the nail. The forefinger is placed on top of the holder about one and a fourth inches from the point of the pen in the medium sized hand, and the end of the thumb is placed against the side of holder, opposite the first joint in the forefinger. The thumb should be in line with the arm, and the wrist clear the paper by at least half an inch. The first and second fingers should be curved enough to admit of a free upward and downward movement of the pen. The upper part of the holder may drop just below the knuckle and stand at an angle to the paper of about forty-five degrees. Without doubt the best movement used in writing is a combination of the muscular, or forearm, and finger, yet some good business writers use nothing but muscular. In learning, it is best to discard the finger movement entirely until you have obtained a good knowledge and use of the muscular. The muscular movement consists in moving the pen by means of the forearm; in fact the whole arm, with a rest on the muscle near the elbow, using the fingers merely to hold the pen. The arm should not slide on the desk, but roll on the muscle, and the ends of the third and fourth fingers should go through the



same motion as that of the point of the pen, that is, if the nails of the third and fourth fingers were inked, they should produce the same letter as that formed by the pen. Finger movement may be detected by observing the working of the thumb joint. You may now assume the position as directed, and practice the oval exercise for at least half an hour. The motion may be regulated by counting one for the downward movement and two for the upward. You may next practice the small and capital letter exercises as presented, using perfect freedom of movement in every stroke. At least ten minutes of every hour's work for the next two weeks should be spent in practicing the oval exercise, both with and without shades. It is better practice than a letter, as your attention will not be so absorbed in its form as to forget the movement.

Never commence lessening the time for the full determination of stick to it until something is accomplished, and never leave a copy until you can see some improvement.

This outline lesson in writing we hope will be of service to some one, and inspire him to decide, at least in favor of a good BUSINESS HANDWRITING.

WE INVITE DISCUSSION

On the subject of teaching writing. Some intensely bumptious penman may deride us for extending such an invitation; arguing that the subject is worn threadbare. Perhaps; and in a greater degree all the themes touching on human welfare are worn threadbare, but they still agitate the minds of thinkers. While the teaching of business writing, and the results of such teaching, remain so fearfully clouded in error, and so extremely unsatisfactory, we feel that methods need repairing.



We would like to give the ideas and methods of a dozen practical teachers on this theme at an early day. "Come press your ideas into a number of friends, and come on to the HERALD'S composing rooms with them. It's for the general good.

J. F. FISH,

Whose pen-work may be presented at very fair rates by all of our readers, is one of America's Star Penmen, and is one of the most reliable and prompt of the business men with whom we have to do.

Those of our readers desiring excellent scrap-book specimens, or artistic card-work, should invest all the spare nickels in their possession in securing this talented pen-wielder to do the work. Prof. Fish holds a very responsible teaching position in our city, and is very successful in his vocation.

"THE GRAND OLD MAN."

Of our profession, Principal Robert C. Spencer, of Milwaukee, Wis., is in hearty sympathy with the HERALD'S mission, and wishes it unlimited success. In fact, the sages of penmanship fame are fast rallying to the aid of the HERALD, recognizing that it is on the "Inside Track." A few are still outside the widening circle. "The latch-string" awaits your touch. Admittance fee 60 cents.

Miss Nintin's copy for her lesson proved too pale for photo-reproduction, consequently is delayed.

Prof. S. E. Bartow, late Professor of plain and ornamental penmanship in the Ohio Business University, of this city, has gone to Buffalo, to accept a position in the American Business College, a new, incorporated school, under the direction of the business men of that city. Mr. Bartow is a special friend of ours, and has our hearty wishes for a brilliant success in the new field.

The editor of the HERALD will devote a part of his time to the discharge of the duties of Prof. Bartow's vacant place.

We are indebted to Prin. R. C. Spencer, Milwaukee, Wis., for a copy of the proceedings of the last B. E. A. of A., held in the rooms of his institution last summer. It makes an exceed-



Card-Basket of Business Card and Envelope Heads.

GENERALITIES.

One of the most worthy of our young business writers is Mr. Jesse Overlock, Rockport, Me.

E. L. Brown, of the above city, is another of Maine's good penmen.

Thus Mansell of Chester, Va., is a good practical penman, and does good engraving.

A photo of a unique pen-drawing is in our hands, the work of the Iowa pen-artist, Prof. C. E. Jones, of Tabor.

The *Writing Teacher*, Richmond, Va., has met with some financial embarrassment and, for a time, is suspended. Editor Williamson has our best wishes for renewed prosperity.

R. S. Bonsall, Chicago, is a skilled copper plate engraver. Some work done for us recently is excellent. A comprehensive and copiously illustrated lesson on practical writing, from this master of his calling, will appear in an early issue.

ingly valuable volume.

Mr. G. S. Ferguson, Galesburg, Kan., is the possessor of a marked degree of pen-skill in the autographic line.

Bergman's Pen-Guide is an ingenious aid to correct pen-holding. We have a few for sale at 10¢ each.

Our esteemed friend, J. M. Lantz, Emmitsburg, Md., is a fine penman and a fine young man. We commend those who wish lessons by mail to this successful young teacher.

SCARBORO'S ENTERPRISE.

Sometimes, as in the HERALD'S case, it is the part of wisdom to return to the old order of things; to travel the old road to the assured destination of success.

Such are Brother Scarbord's views. With the May issue the MAGAZINE is changed back to the paper out of which it grew—The PENMAN'S GAZETTE. Many friends of the old periodical will rejoice in its second birth; while many of us will miss the MAGAZINE sadly. We are content, however, no matter in what form they appear, as long as Scarbord's flashes of wit greet us monthly.

